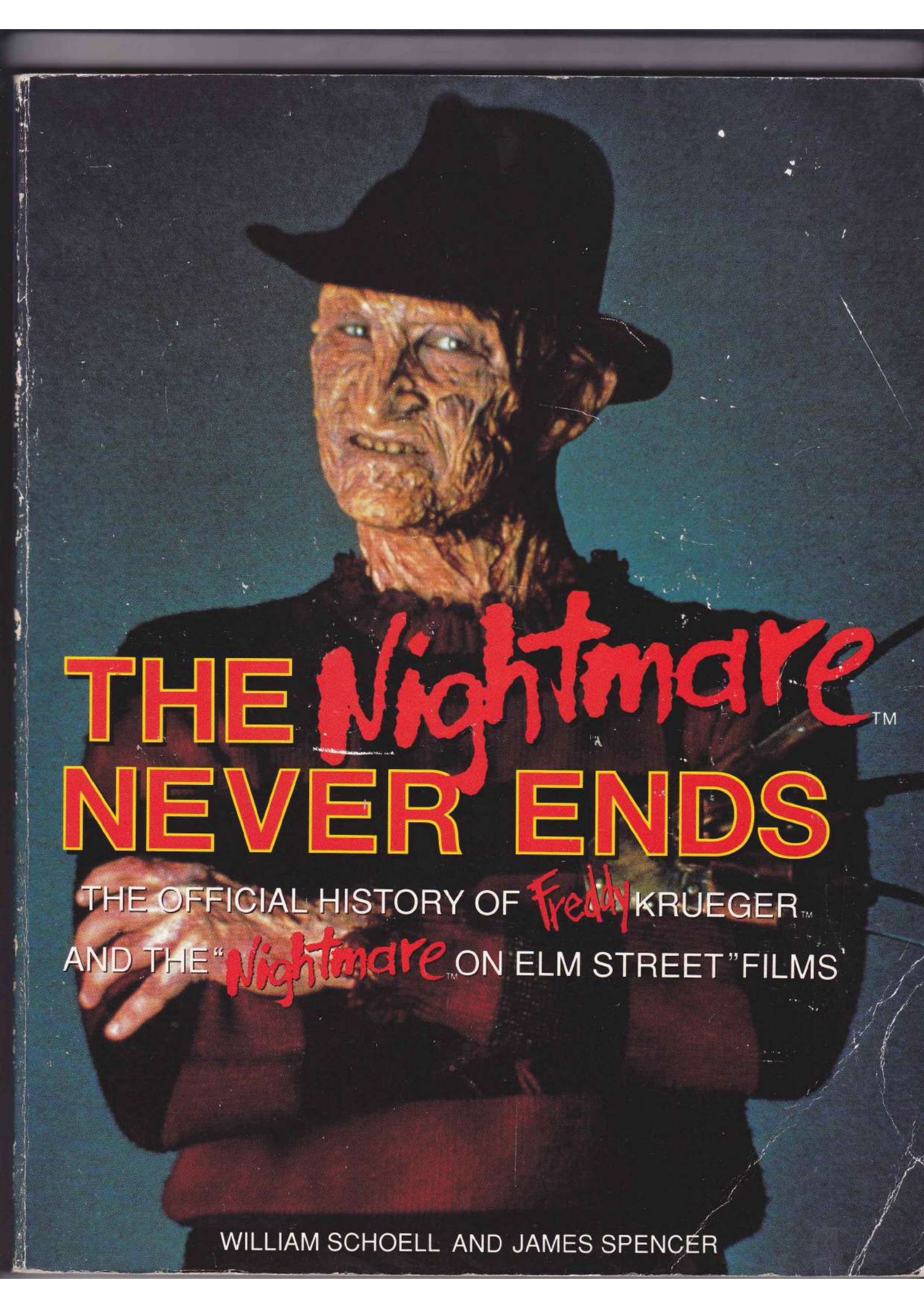
THE Nightmare™
NEVER ENDS
THE OFFICIAL HISTORY OF Freddy KRUEGER™
AND THE "Nightmare™ ON ELM STREET" FILMS
WILLIAM SCHOELL AND JAMES SPENCER

THE Nightmare™ NEVER ENDS

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The Official History of Freddy Krueger™
and the **Nightmare on Elm Street** Films

by William Schoell and James Spencer

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For Jason and Michael—

because they'll always be second best

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Foreword
by Robert Shaye, Chairman, New Line Cinema

It was a blustery winter night in Manhattan in 1981 when I sat down to read a much-awaited manuscript. I had met the author, Wes Craven, almost a year earlier during a series of meetings with young genre directors that included, in addition to Wes, Tobe Hooper and Joe Dante. All had promised that we'd make films together. And, in fact, both Tobe and Joe had expressed particular interest in projects New Line was developing.

But Wes was more problematic. I had seen *The Last House on the Left* and was frankly appalled. It was beyond horrific. It was brutal. But I rather liked *The Hills Have Eyes*. It was apparent to me that Wes had access, somewhere, to a very twisted fantasy world.

Still, as I joined his imagination on the first page of *A Nightmare on Elm Street*, I settled in with familiar trepidation. This was a project that sounded good, but then they all do. It had been pitched to me several months earlier in a phone conversation with Wes.

The concept he described seemed brilliant. I didn't much like the title—too exploitative—but the story was compelling and freaky. (Subsequently, we almost changed the title to *Bad Dreams* to try and class it up.)

Still, there's many a slip twixt script and lip. I was hopeful, but prepared for the usual horror drivel.

About page twenty, it dawned on me I was devouring the writing. This was a real page-turner. And this guy, Wes Craven, was good.

The world he was creating lived—and it leapt from his pages, insinuating itself into my darkest imagination, like some lethal virus.

Wes had found the "H" spot in my head, the secret, vulnerable part of my psyche where for a moment I could actually believe the horrific saga he was creating.

Now I admit that I live in fantasies. Some are not very pretty. My father told me Candyland stories at night when I was a kid, but I dreamt up far meaner things. Wes had the same sort of dreams. His character, Freddy Krueger, with a domain in the vulnerable underbelly of our deep nightmares, where we have no control, was profoundly disturbing. And a whole lot of fun.

A Nightmare on Elm Street was not read that night. It was consumed. And it became my personal passion to make, no matter what.

But real life comports its nightmares, too. I guess it was all presaged by the subject matter. And the film wound a long, tortuous road to its realization. Financing found and lost, betrayal and boondoggle, minor epiphanies and major disasters. And in the end, in the darkest, deepest, toughest last place, with everything we had on the line, *A Nightmare on Elm Street* was realized. That Friday night when I drove by the National Theater in Times Square and saw lines around the block, I was chilled again. Our Elm Street was a gratifying, exciting, public success.

How lucky we were that Paramount Pictures passed on the project, that the tax shelter deals didn't work, that we decided to cast actor Robert Englund (and not the usual stunt man) as our villain, Freddy. But the bottom line is what the job of producing is all about. We collaborated, with Wes and Robert and the rest of the talented team to realize our collective vision of a really compelling, frightening story—and it worked.

Of course, Wes and I had our disagreements. He won some and I won others. Usually we compromised, but to set the record straight, we did disagree on the ending. Wes had wanted to end with Nancy coming out of the house into the morning, having vanquished Freddy forever. I wanted to have some menace at the end, not because I thought there was in a million years any chance for a sequel, but because the tradition of the genre always left the audience with that last heart-stopping "jump." I believed that fans would want that.

I went to Wes's house about a week before the end was to be shot. We had tried, together, to conceive of some alternative that suited us both. Wes argued the morality of good vanquishing evil in the end, and I argued the lesson that evil is, in fact, always with us, around every corner

We got nowhere. Wes refused to shoot an ending where Freddy picked up the kids.

The day the end was scheduled, I called Wes into my production office, and reasoned as best I could. We finally agreed to shoot three endings and test them all with audiences. His ending, my ending, and an ending with which we both had toyed, where Nancy's mother is grabbed by Freddy. Wes actually offered me the job of shooting the "Freddy in the car" finale, since he was so against it. I declined, and he did the job.

The irony is that in the test screenings after the film was cut, no single ending seemed to really please the audience. In fact, the highest rated test of all was when we included all three endings, together!

Go figure. It wasn't elegant, but it did make some kind of convoluted, arcane sense. I think.

Which leads me to the ultimate question of endings. Is it really the end for Freddy Krueger and of *A Nightmare on Elm Street?* It was intended that that be so. Freddy needed to be put away, and we've tried to do this. But when I reflect on the nature of this intrepid demon, the power of a personal horror conjured up by each of us in our own secret, fearful imagination, I wonder. His domain is our mind. Can he be vanquished any more effectively than when Nancy tried in the first *Nightmare on Elm Street?* Must Freddy endure? As he said, "I am forever." Our creative inspiration is being whetted with his purported demise. Will Freddy ever return? I wonder.

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Introduction

There has never been a character like Freddy Krueger.

Fred Krueger is truly a loathsome person—a child molester, torturer, murderer—and yet he also has a perverse wit and sense of style that makes him practically lovable. As long as he stays up on the movie screen, of course.

Freddy comes from a long line of charming rogues, yet there's never been anyone quite like him. He is hideously disfigured, yet oddly cute. He is essentially dead, yet has the liveliest spirit of any ghost in history. He can move from his dream dimension, a kind of spiritual limbo, into our own world with relative ease. And he has an imagination—the better to skewer his victims—that is second to none. Freddy is a true original.

Like the film which introduces him, Freddy is no dull and typical practitioner of "stalk and slash." He would be appalled by those mute, dumb, and unimaginative fellows who merely plod around in masks or cloaks, thumping people on the head like petulant psychotic ninnies. Freddy has *class*. He—pardon the saying—dreams up truly fiendish, original, chillingly clever and macabre ways of offing his victims. Other maniacs have knives—Freddy has five of them, one to each finger of his right hand. Other crazies pop out of closets or crawl out from under beds—Freddy rips out of your very dreams, tearing out of your body or rising out of the bathwater (while you're taking a bath!) to give you a bloody rub-down (or rub out!) you never expected. There is literally no end to the many ways in which Freddy can make you expire; he is limited only by the Sadean boundaries of a warped consciousness that has no limits. Freddy can virtually do anything to get you.

And perhaps that is the secret of the success of the six *Nightmare on Elm Street* movies in which Freddy has appeared. They fasten onto our collective apprehensions about dreams, about the shadowy, furtive nightmare things that inhabit our minds while we sleep. In the *Nightmare* movies our dreams can literally come true; every frightful terrible thing we imagine can erupt into shuddery dreadful reality. Waking up doesn't always bring us safety. Often it only brings us death.

The concept of Freddy Krueger and his ability to kill you within (and eventually without) your dreams is the brainchild of writer/director Wes Craven. In a way it's odd that the genesis of one of the most successful film series of all time came from Craven's mind; due to his Baptist upbringing, he never even saw a movie until he was in college!

Wesley Earl Craven was born in Cleveland in 1939. After attending Wheaton College in Illinois and Johns Hopkins University in Baltimore, he entered the film industry as an editor and assistant producer in 1971. A year later he both wrote and directed his first film, *Last House on the Left,* a revenge-themed horror film that had undeniable visceral impact. *Last House* unflinchingly presented the assault on a pair of teenage girls by a gang of creeps, as well as the brutal counterattacks on the gang members by the parents of one of the girls. Crude but effective filmmaking, *Last House* became famous as the film with the advertising copy: "To Avoid Fainting Keep Repeating—It's Only a Movie!" Craven also directed *The Hills Have Eyes* (1977), *Deadly Blessing* (1981), and *Swamp Thing* (1982), among others.

Craven was sitting with a director-friend, Steve Miner, in a Santa Monica restaurant when he says the idea for *A Nightmare on Elm Street* just popped into his head.[1] He completed a treatment for the film but had to set it aside while he completed another project. The next man to enter the picture was Robert Shaye, the president and founder of New Line Cinema. Shaye's company also distributed such unusual features as Lina Wertmuller's *The Seduction of Mimi* (1974) and John Waters's bizarre *Pink Flamingos* (1974), which starred the three-hundred-pound transvestite actor Divine. Next to the latter, the script for *A Nightmare on Elm Street* must have seemed nearly prosaic!

Shaye was impressed with the *Nightmare* script's potential and set about securing financing for the film from various sources, including one of the original owners of *The Texas Chainsaw Massacre.* It was a difficult time for New Line at this point; they put up no money for *Nightmare* because they didn't have any. As Shaye told one interviewer: "We hadn't had any product for six months. We had twenty-five people working here, and the overhead was killing us. It was really bad-news-ville. We had bills to pay and notes coming due. This was our last big shot, and we had to start hiring crew and start paying people to be sure to get the picture going by June to open at Halloween. . . . We still hadn't gotten the letters of credit from the investors. We had lawyers running around; all the money from the company was going into the production; we were laying people off, and Cannes was coming up. It was the worst."

Fortunately, *A Nightmare on Elm Street* was so successful that it was worth every penny spent and every drop of sweat perspired. To date there have been five sequels. Freddy Krueger has taken on an almost my-

thical quality. And the ever expanding audience for the *Nightmare* films has swollen to include people who would not consider themselves horror fanatics. Because of their imaginative effects and semihumorous slant they have become "crossover" films in a way that few horror films do.

Freddy himself has undergone changes over the years. He has come out of the shadows; his makeup has changed. He has developed a truly wicked sense of humor and a sadistic sense of irony. While there are protagonists in the *Nightmare* movies, there is only one hero—and villain.

The inimitable Freddy Krueger.

Join us on a journey through the innermost depths of Freddy's depraved mind, go behind the scenes and beyond the pale, and find out the answers to the questions Freddy fans ask most when they see him destroy a cringing victim in the most delightfully outré way:

How the hell do they do that?

---

[1]For more details see chapter 7.

Freddy wants it quiet so that you'll go to sleep.

1

A Nightmare on Elm Street

A New Line Cinema release. 11/84. 91 mins. In DeLuxe color. Written and directed by Wes Craven. Produced by Robert Shaye. Coproduced by Sara Risher. Executive producers: Stanley Dudelson, Joseph Wolf. Director of photography: Jacques Haitkin. Production designer: Greg Fonesca. Edited by Rick Shaine. Music by Charles Bernstein. Mechanical special effects: Jim Doyle. Special makeup effects: David Miller.

CAST: John Saxon (Lt. Thompson), Ronee Blakley (Marge Thompson), Heather Langenkamp (Nancy Thompson), Amanda Wyss (Tina Gray), Nick Corri (Rod Lane), Johnny Depp (Glen Lantz), Robert Englund (Fred Krueger); Charles Fleischer (Dr. King), Joseph Whipp (Sgt. Parker), Lin Shaye (Teacher), Joe Unger (Sgt. Garcia); Mimi Meyer-Craven (Nurse); Jack Shea (Minister); Ed Call (Mr. Lantz), Sandy Lipton (Mrs. Lantz).

A Nightmare on Elm Street was originally meant to be a one-shot film. As it introduced—besides Freddy—many later recurring characters and concepts, its plot needs to be recounted in some detail:

High-school student Tina (Amanda Wyss) has a recurring dream in which she is pursued by a hideous fellow with a scarred face and who wears a glove that has knives attached to it. There are indications that the nightmare isn't all fantasy—when she awakens Tina finds that her blankets and sheets have been slashed. Her school chum Nancy (Heather Langenkamp) is having a similar dream.

While her mother is away, Tina and Rod (Nick Corri), her somewhat obnoxious boyfriend, retreat to her bedroom while Nancy and her boyfriend Glen (Johnny Depp) occupy another room down the hall. While Tina's startled beau looks on in horror, the sleeping girl is levitated to the ceiling, ripped open by unseen claws, and battered and bounced off the walls. Rod is arrested for her murder but swears he was not responsible.

Nancy comes to realize that the boy is telling the truth. Tina had been greatly distressed over her recurring nightmare, and Nancy knows just what she was going through. She develops a theory that if you fall asleep the demon that killed Tina can kill you, too.

Operating on a psychic level, the demon torments Nancy with incredibly realistic hallucinations. At school, a classmate opens her mouth and turns into a grotesque hybrid of schoolgirl and the maniac in the nightmare. Nancy sees Tina's body, fresh from the morgue, standing in the doorway and follows it down the hall. Nancy is cornered in the school's boiler room by the killer, but before he can get her she is awakened by the scalding touch of a hot water pipe and finds herself back in the classroom that she had actually never left. However, her arm is scarred where the hot pipe touched it.

Nancy tries to convince her mother Marge (Ronee Blakley) and father (John Saxon)—who is the local sheriff—of her theory, but it's much too farfetched for them to accept. Her alcoholic mother, however, seems disturbed by what Nancy has to say. Marge knows something but is keeping quiet.

It seems that years ago there was a child molester and murderer in the neighborhood who was set free on a technicality. The town's parents, including Nancy's, cornered him in his shack and set it on fire. The homemade claws he wore are being kept by Marge in the cellar, inside the boiler. (Although we don't learn why she has kept and hidden them—perhaps as a morbid souvenir?—we have to assume she managed to get them away from the pervert before his shack was set on fire.)

Because of her nightmares and refusal to sleep, Nancy is taken by her mother to an institute for sleep research. Even in these isolated, scientific conditions, the demon invades her nightmares. In her dream she grabs his hat and manages to pull it out with her when the doctors wake her up. There is a name inside the hat, the name of the child murderer her parents helped kill: Fred Krueger. When her mother finally tells her the truth, Nancy decides that somehow this man has reached back from the grave to get revenge on the parents by tormenting and murdering their children.

In his jail cell, Rod is strangled by the bedsheets while he sleeps. The police say he committed suicide, but Nancy knows it was Krueger who killed the boy through his dreams. She determines that the only way she can stop the slaughter is to allow herself to sleep and dream, and to hold on tight to the fiend when he appears, so that when she awakens she can pull him out of her dreams—the way she did his hat—and into reality to be captured or destroyed.

She asks Glen, who lives directly across the street, to help her, but he is killed by Krueger after inadvertently falling asleep in his bedroom. A hole opens up in his

bed, he is dragged down, and a horrible stew of blood and offal, all that's left of the boy, is spewed upward. On her own now, Nancy sets her alarm and proceeds to sleep. The maniac does come after her, and she does pull him out of the dream.

Unfortunately, the police outside, who are investigating her boyfriend's murder, are unable to get inside Nancy's locked and barred house, and Krueger goes after Nancy's mother. Nancy realizes that in some way her energy and dreams are keeping the fiend alive, giving him power, so she takes back the energy he has fed upon and seemingly destroys him in a fiery conflagration. Everything returns to as it once had been; everyone, including Tina, is alive once more.

But Krueger isn't through with his revenge. As Marge waves goodbye to Nancy and her friends, who are driving away in a car, a hand reaches through the small window in the front door and drags her inside the house. The kids find that their car doors and windows have locked, and they cannot get out. The car drives off of its own volition—apparently Krueger will have his revenge after all.

Changes were made from the original script, and cuts were made after shooting to trim the running time. Some material that dealt with the parents' cover-up of their vigilante-style execution of Krueger was left on the cutting-room floor. Producer Shaye wanted a new ending that he believed would be more like what horror fans loved. A last shock to continue the film's tension to its conclusion. In the original screenplay the ethereal ending simply has Nancy step out of her house into an unusually foggy morning. This *un*sinister ending was meant to suggest that perhaps everything had been a dream. Craven went along with Shaye's new idea, in which her formerly dead friends drive up together in a car, and she drives away with them, but refused to let Freddy Krueger pop up as the driver of the car.

The shooting schedule was extremely tight. Craven wanted at least thirty-six days but was given barely a month. According to special-effects man Jim Doyle, Craven virtually edited the film in the camera while they were shooting. "They didn't have time to shoot a lot of spurious film, so we had to know how he was going to cut stuff. I think *A Nightmare on Elm Street* is his masterpiece, because he wrote, shot, and edited the film." Things eventually got so hectic that "in the last week we had three camera units running the entire week. They were all shooting effects."

According to actor Robert Englund, who was cast as Fred Krueger, "They originally wanted a big man, a sort of Glenn Strange-type, for the part. I didn't know exactly what the Fred Krueger part was to be, so I went into the interview looking as punk-rocked, psychoed-out as I could, with a four-day beard growth, and expecting Wes Craven to look like Charles Manson. And there is Wes, sitting impeccably attired, a preppy humanities professor with sandy-red hair. A true gentleman. I let Wes do all the talking while I stared at him with my Lee Harvey Oswald stare, and I got the part!"

Before *A Nightmare on Elm Street,* Englund had appeared in such "serious" films as *Five Easy Pieces* (1970) and *Stay Hungry* (1976), as well as such horror films as *Eaten Alive* (1976) and *Galaxy of Terror* (1981). Without his Freddy makeup he's best known for his performance in the TV series "V." Freddy Krueger remains his most famous role, although it was only in the later films that the character was fleshed out a little more. In the first cut of the film more time was spent showing Krueger's growing, grudging admiration for Nancy as an opponent, but these scenes were dropped. In subsequent films we would come to know much more about Krueger and see more facets of his personality, and, of course, Robert Englund would enjoy more time on-screen. (Eventually Englund would take time off to direct his own horror film, *976-EVIL,* in 1989.) Englund feels the *Nightmare* films may be all right for some precocious eleven-year-olds who are already fans of horror, but not all right for impressionable, sensitive youngsters. "These films are R-rated for a purpose."

Although Englund was later able to easily turn on the anger and cruelty he needed to play the part, he resorted to "personal tricks on the first one. I remember one day I was in absolute misery because it was like one hundred degrees out and I had been working for about twelve hours. Johnny Depp [Nancy's boyfriend] and Heather [Langenkamp] came on the set. They had been in their air-conditioned makeup rooms getting their hair moussed and their makeup put on. Now they were sitting around in their shorts, getting pampered and blow-dried, cajoled and stroked, and drinking their lemonade or their ice-cold beer.

"Here I was getting pasted with KY jelly, being basted like a turkey. I was in my early thirties then. I had my own jaded moment then with my misery in the makeup and the heat. I used my envy of their youth and beauty as young actors just starting out in Hollywood, having their whole careers ahead of them, as a direct parallel of Freddy Krueger's loathing for anything young and beautiful. Freddy was never young and beautiful. In his own mind he was always twisted and not one of the in-crowd."

Heather Langencamp had done little film work—a bit part in *The Outsiders* (1983), Joanne Woodward's daughter in the 1984 TV movie *Passions*—before being cast as Nancy in *Nightmare.* She recalled that it was a lot of fun on the set, especially in comparison to television work. She found Wes Craven knowledgeable

and witty and thought Robert Englund had a great personality. The crew would play jokes on the cast and director. One day they all showed up on the set in duplicates of the khaki pants and plaid shirts that Craven always wore, and another day they sported gray streaks in their hair like the one Heather wore during the second half of the movie.

John Saxon, a former teen idol in movies like *Rock, Pretty Baby* (1956), had already appeared in several horror films—*The Evil Eye* (1962), *The Bees* (1983), *Cannibals in the Streets* (1982)—before being tapped for the part of the father in *A Nightmare on Elm Street* (which he reprised in *Nightmare 3*). Ronee Blakley had made a splash in Robert Altman's popular *Nashville* nine years before appearing here as Nancy's mother.

Sean S. Cunningham, who produced Wes Craven's *Last House on the Left* and directed the first installment of the *Friday the 13th* series in 1980, appeared on the set of *A Nightmare on Elm Street* to direct one nondialogue chase scene late in the filming, when time was in short supply and a good second-unit director was required. For his work he received a "Special Thanks to Sean Cunningham" credit.

The makeup for Freddy Krueger was done by David B. Miller, who originally designed it for an English actor named Dave Warren, who was supposed to play Freddy before Englund was cast. The first part of the process was for Miller to make several sketches to show to Craven. After Craven decided which he preferred, Miller made five busts and then five sculptures. The first approach was a relatively normal head with some burned skin that was pulled tight; another was a head that was almost all skull. Craven wanted teeth showing through the flesh over the jaw, as well as part of the skull showing through the skin. Miller argued that there was no way to make up a living person in that manner, and that a puppet would not only be too difficult to shoot but would not blend well with a live actor.

"I did two test heads," Miller says, "based on Englund's life cast. I particularly liked the first one, which featured white translucent skin through which you could see the musculature of his face. But Wes wanted something deeper—and to go deeper with that design I would have had to expose his teeth, which you just can't do with a live actor. So I did a second test head, which Wes approved."

Because the makeup would be too apparent in bright or medium light, Miller asked that Freddy mostly remain in dark shadows, which Craven agreed to as it fit his view of the character. Part of what Freddy looked like was always left the audience's imagination.

Miller greatly admired his makeup subject, Robert Englund. "Not only is he a good actor, but he never, never had a word of complaint, and he went through the mill. I've never had a better makeup subject. He'd go through a makeup session, two-and-a-half hours, and sometimes have to stand by for six hours in makeup, just in case he was needed. He was just great."

Jim Doyle, the mechanical-special-effects designer, was responsible for Freddy's infamous glove. When he asked Wes Craven exactly what he wanted, Craven told him, "It's kind of like real long fingernails. I want the glove to look like something that someone could make who has the skills of a boilermaker, because this guy worked in a boiler room."

"Then we hunted around for knives," Doyle says. "Greg Fonesca, the production designer, brought in some samples. We picked out this one bizarre-looking steak knife. We thought that this really looked cool. We thought it would look even cooler if we turned it over and used it upside down. We had to remove the back edge and put another edge on it, because we were actually using the knife upside down.

"We kind of took most of the edge off the back so it wouldn't be too dangerous to deal with. Then we reground a new edge on the face. I sat down and figured what pieces of copper a guy would have in a boiler room. Like copper tube, tinner's rivets, those kinds of things—how we could create this glove. I drew it up and we said that would work. Then we made one glove to make sure it was mechanically okay."

Doyle eventually had three more copies made of the glove. Two of these were stunt gloves for use in long shots, and one was a "hero," in Doyle's words, "a prop that has to work very closely on camera, so it has to be real. The hero was full copper, stainless steel, the whole bit. We had to keep sharpening and dulling it down again."

There wasn't enough time or money to build two heroes, but there were two stunt gloves, which had plastic parts and wooden blades "so they could go through the stunts and run deadlong into things and get all chopped up."

Special-effects man Charles Belardinelli briefly played Freddy Krueger as he makes his killer glove during the front credits of *A Nightmare on Elm Street*. Belardinelli says, "One of the first things you see him do is cut the fingertips off this work glove. In the other movies the fingertips are still on the glove. People keep arguing with me, but I know what I'm talking about. I was the one who did that."

Jim Doyle concurs: "That's how you can tell in *2* and *3* and parts of *4* that it is not the original glove. You can always tell pictures of the first glove because the index-finger knife at one point is broken off. We soldered it back on, [but] you can tell because there is a seam there."

The glove brought in $27 million in retail sales rights; for years it was part of one of the most popular Halloween costumes ever. The original glove, however, was stolen a long time ago. According to Belardinelli, "It was presented to Wes Craven. Then I think he lent it for the second movie, and it was stolen. I've heard through the grapevine that it might be in the Hard Rock Café in Australia or England, or one of those places. Then other people kept building it for the other movies. They got further and further away from the original design. As far as I'm concerned it [no longer] looks anything like the original one."

Although the glove is gone, probably stolen by fans masquerading as crew members, the original house used in the movie is still on the east side of Genesis Avenue, right next to Sunset Boulevard in Los Angeles.

Although the *Nightmare* movies have occasionally utilized the services of inexperienced directors and actors of uncertain talent, leading to mixed critical reactions, no one has ever quibbled about the excellence of the special effects. Even the first film, with its lower budget, had several stand-out effects sequences. Chief among these was the "turnaround room" used in the sequence in which Tina is murdered, and again when Nancy's boyfriend is pulled down into his bed and shredded.

Charles Belardinelli says, "Jim Doyle designed all that. I probably cut every piece of steel in that thing. I took about six weeks to build. The walls were just scenery walls that could be installed in a day. The frame was all steel. It was a gigantic structure that you could spin with your hand. It was perfectly balanced; you could take it and just spin it with your hand. You had to starch all the fabric and tie everything down, so when you spun it upside down nothing moved. Every piece of paper, every wire, everything had to look like it wasn't moving."

The screenplay only stated that Tina was to be dragged up the wall; it was Jim Doyle's idea to do a rotating room. "It was a twenty to thirty-thousand-dollar effect, in a fifty-thousand-dollar effects budget, so I ate a lot of the cost of that. In return I kept it and rented it out four or five times after that. We also decided that we've seen all these other rotating rooms so we should do one where we can see outside the windows. Then we could have open windows, because nobody had done that before. They were always closed rooms. We made it so we could actually 'fly' the lighting right with the rooms." (Note: The lights were attached to the outside of the room in such a way that when the room moved the lights moved with it.)

"We used a very high stage," says Doyle, "thirty-eight or forty feet clear. It was a good thing because we needed a lot of height for it. The room was normal size. At that configuration we cleared at twenty-four feet six inches. The original shot with Tina being killed in the ceiling was the first time, as far as we know, that two people had been used in a rotating room at the same time on different surfaces; her boyfriend was also in the frame. He was basically just stapled to the ground, upside down. We just tied him to the floor and turned the room and glued his hair down. The gold chain he had around his neck we glued to his chest so it wouldn't fly. Since he was nude from the waist up, we just put him in a waist harness and turned him upside down. Since the camera's view doesn't understand right from wrong, it thinks he is right side up. That made the shot much more effective. It threw the audience off [as to] who was where. That was the whole point."

Actress Amanda Wyss was replaced at one point by a stuntwoman, according to Doyle, "when she died and fell from the ceiling into the bed." A harness was also used for that shot. "It was a dangerous stunt, falling into that bed. It was still early in the schedule, and we couldn't afford to lose [Amanda] at that point."

The effects sequences were only allowed one take, as compared to two or three takes for the others. Doyle says, "When we rotated that room with the blood thing, that was one shot. We couldn't afford to go back in and re-wallpaper and -carpet and -decorate that room. It had to work the first time. Actually we blew it, because the room turned the wrong way. It just lucked-out that it looked really cool."

For that sequence, when the blood pours upward out of the bed the boy has been sucked down into, a one-hundred-gallon tank was utilized as part of the rotating room, which was made up to look like a different bedroom. The room was turned upside down with the tank above. "So the water [blood] actually fell rather than go up, of course," says Belardinelli. "I was holding this big iron tube as the blood went through it. When the water hit the light fixture on the ceiling, it electrified the whole thing. I was getting this electric shock the whole time, until they finally shut off the electricity. They almost got an X-rating because of all the blood; we had the whole stage filled with it."

Director Craven was strapped upside down into a chair affixed to the rotating room while the colored water was poured in from the tank. The room was supposed to rotate very slowly. As Craven remembered: "The weight of the fluid was so great that the room began to tip the other way, and the water immediately rushed in that direction. The whole room just went spinning out of control, like a giant carnival ride, with fluid flying every which way. The cameras were drenched, and we were almost killed. All the lights shorted out. By the time they got us down we were soaked."

For the sequence in which Nancy is pulled under the

water in her bathtub by Freddy Krueger, a special bottomless tub was constructed. Heather Langencamp insisted the freezing-cold water be replaced with something warmer, but she was in the tub for so long—twelve hours—that her skin was shriveled. She had to sit on Jim Doyle's knees, as the tub had no bottom. Doyle held his breath underwater as he impersonated Freddy Krueger. "Then when she is pulled under," Doyle says, "I had a weight belt over my stomach, so I just stayed at the bottom. I just dropped my knees and pulled on the sides of a washcloth over her stomach and down she came; I held her under. When Wes yelled 'cut'—water transfers sound pretty well—up she'd go, and then I would stand up."

Instead of a studio lot, the bathtub was constructed over the swimming pool of somebody's backyard. When Nancy was pulled underwater, actress Langencamp was replaced by stuntwoman Christina Johnson, Charles Belardinelli's wife. Christina also did certain hand and foot inserts, such as when we see Nancy's feet sink into steps that have turned into rubber.

"When we finally ended up doing that thing we mixed up three hundred pounds of Bisquick," Jim Doyle says. "Gooey stuff! We made steps of Bisquick to step into. We were doing that kind of thing all the time."

The bit when Freddy stretches his arms to an inexplicable length was, according to Doyle, "a combination of air pump and marionetting. There was no way to make the arms support themselves. We had marionetting overhead with fish poles." Doyle feels that some of the special-effects sequences—including this one—lost some effectiveness because the lighting in the first film was so dark.

Doyle also worked on some optical shots, including one in which Freddy walks through the bars of the jail cell to murder Tina's boyfriend, and the finale, in which he's absorbed by Nancy. "We put a static camera up and shot the bars and then took the bars out and shot Freddy walking through that space. They rotoscoped it together, so it looked like he passed through the bars." A lot of different effects—reverse shots, articulated rigs, wires—were used for the scene in which the imprisoned boy is strangled by the bedsheets. "That was all in-camera," Doyle says. "We mixed up like five techniques to screw everybody up. It took two days to shoot that with a second-unit camera. It was very time-consuming."

The only mechanical Doyle and crew did not handle—and one of the most memorable in terms of impact—was handed over to makeup man David Miller: the phone tongue which jumps out at Nancy's disgusted mouth. "It was right up David's alley," Doyle recalls, "so I said go for it. It was pushed out by cables. You never saw it actually extend. It was all very well done in a cut."

A Nightmare on Elm Street earned approximately $26 million. A sequel was definitely in order.

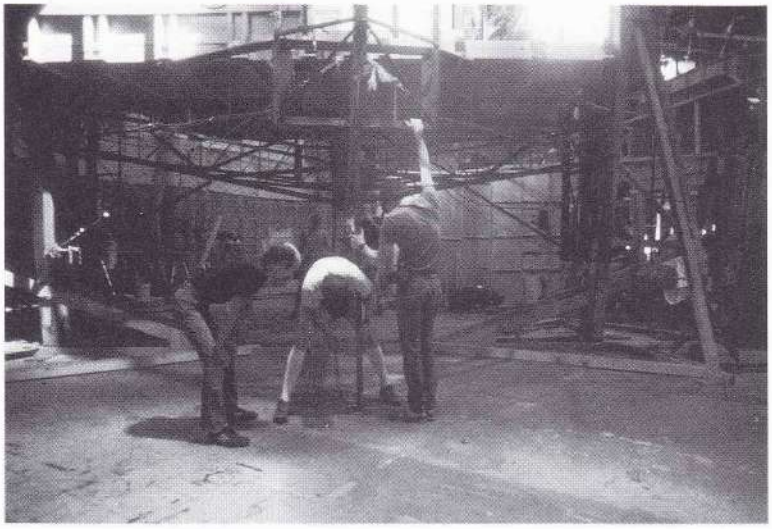
Freddy's name written in blood.

How Freddy's house looked before he moved into it.

Well lit publicity shot of Freddy showing the detail of David Miller's makeup.

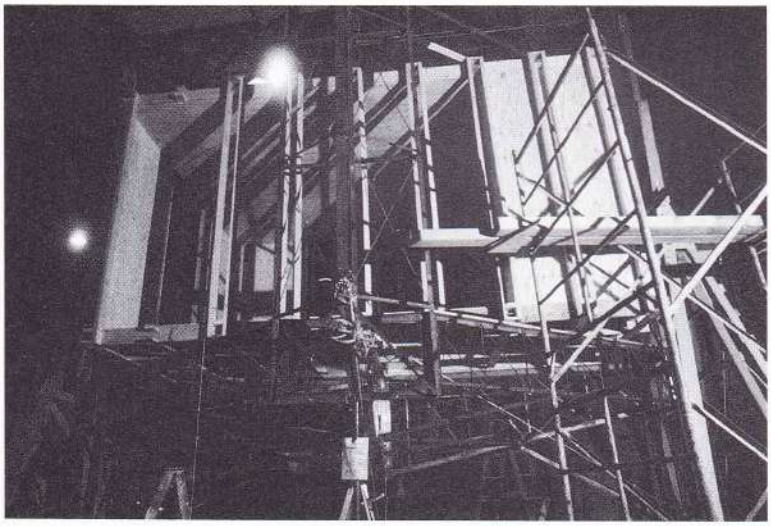
Freddy reaches out of the dark in Tina's (Amanda Wyss) opening nightmare in *Nightmare 1*.

Freddy stalks Tina (Amanda Wyss) in the alleyway.

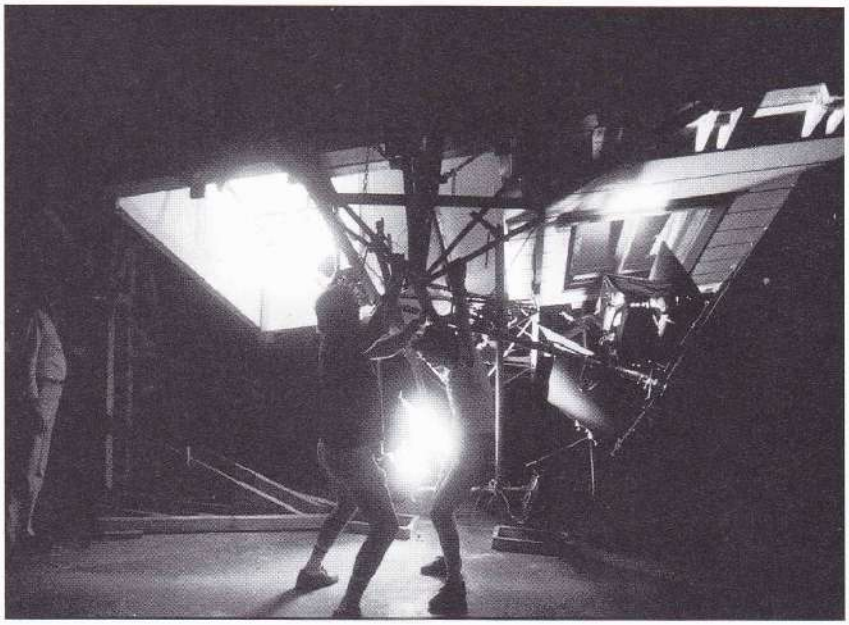


Exterior shot of upside-down room showing its construction.

Wes Craven staging Freddy in upside-down room.



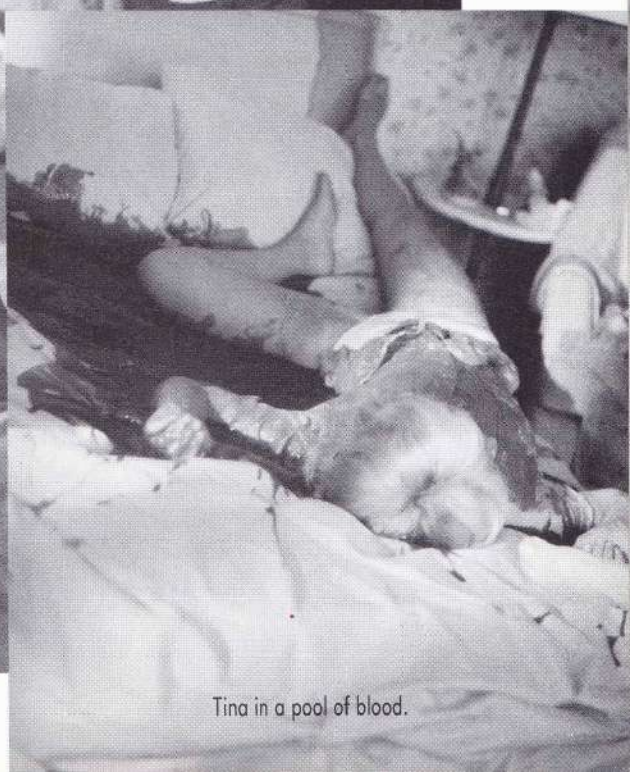
The exterior of the upside-down room showing its construction.



Moving the upside-down room.

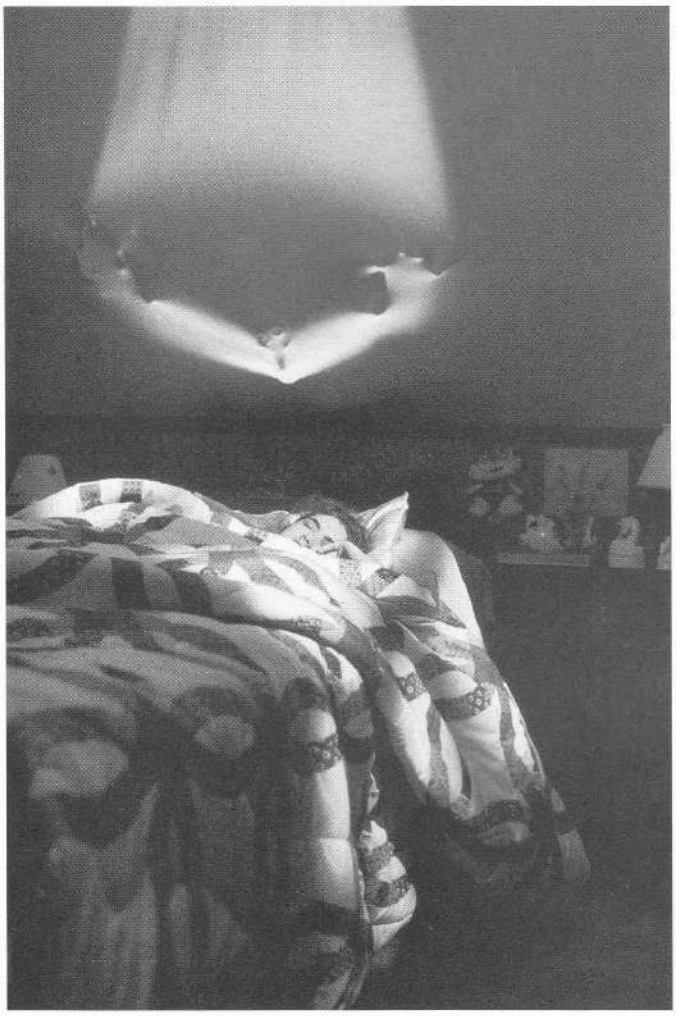
Tina walks on the wall above the bed in the upside-down room.

Tina gets dressed in blood for her fatal bedroom scene in the upside-down room.

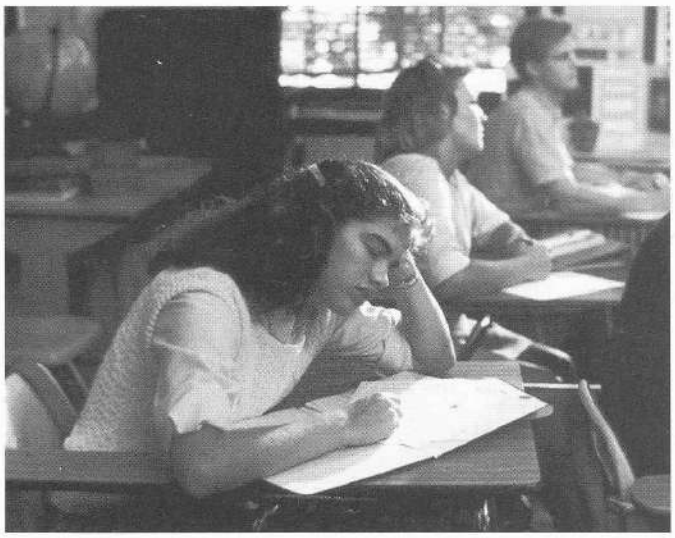


Tina in a pool of blood.

Freddy tries to come through Nancy's (Heather Langenkamp) bedroom wall.



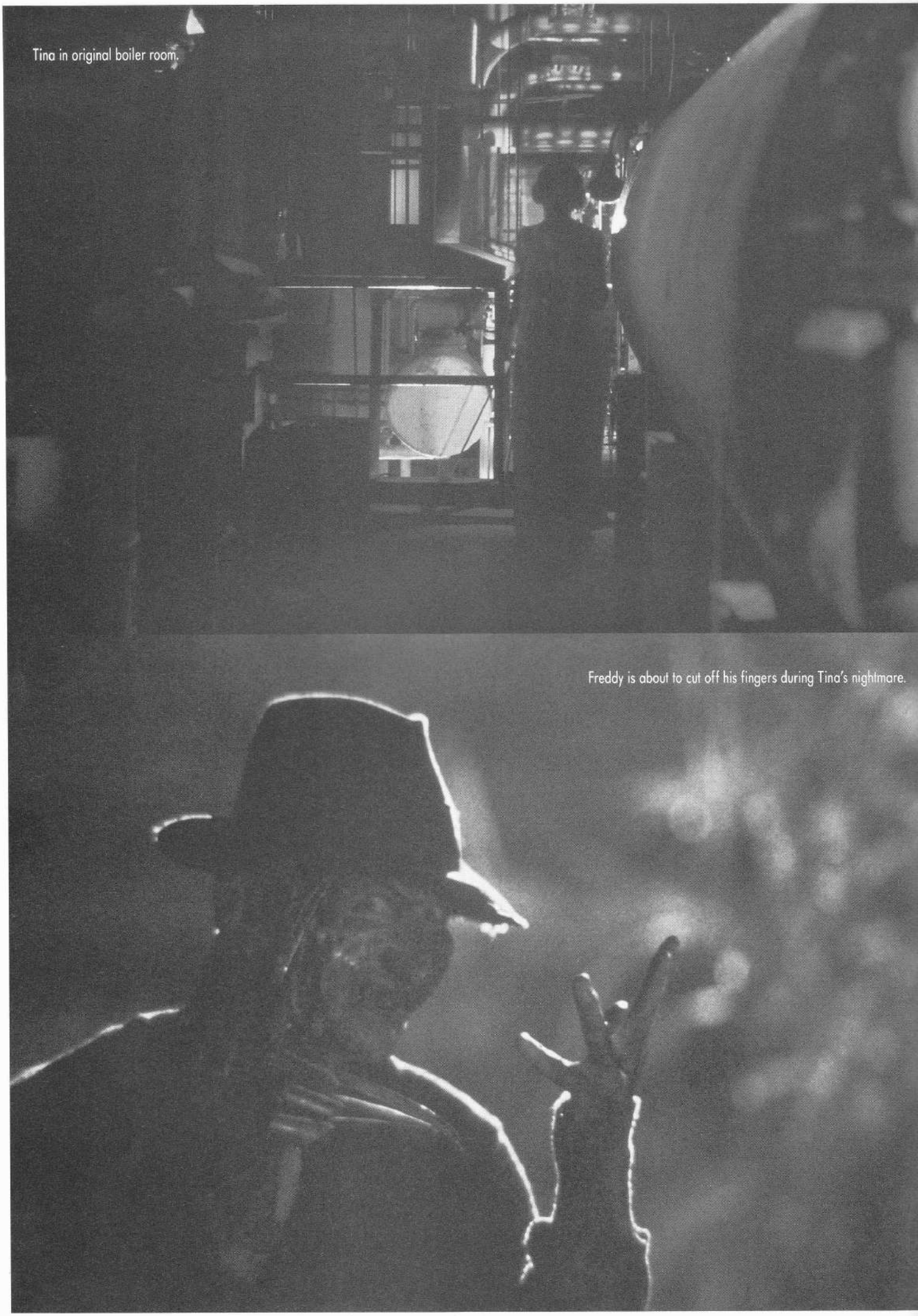
Tina appears to Nancy in a body bag.



Nancy falls asleep in class and ends up in nightmare.

Nancy is comforted by her mother, Marge (Ronee Blakely).

Freddy sneaks up on Nancy after she pulls him out of a nightmare.



Tina in original boiler room.

Freddy is about to cut off his fingers during Tina's nightmare.

Nancy gets her dreams monitored at a dream clinic.

After Marge explains who Freddy Krueger is, she shows her daughter, Nancy, Freddy's glove.

Nancy sits and wonders by the original boiler.

Jim Doyle, in a rubber suit, is with Nancy in a bathtub.

Nancy's bathtub nightmare.

Freddy in his boiler room.

John Saxon as Lt. Thompson.

Rod (Nick Corri) is strangled in jail by his bed sheet.

Freddy looks like a plucked chicken after a pillow fight with Nancy.

Nancy fends off Freddy in pillow fight.

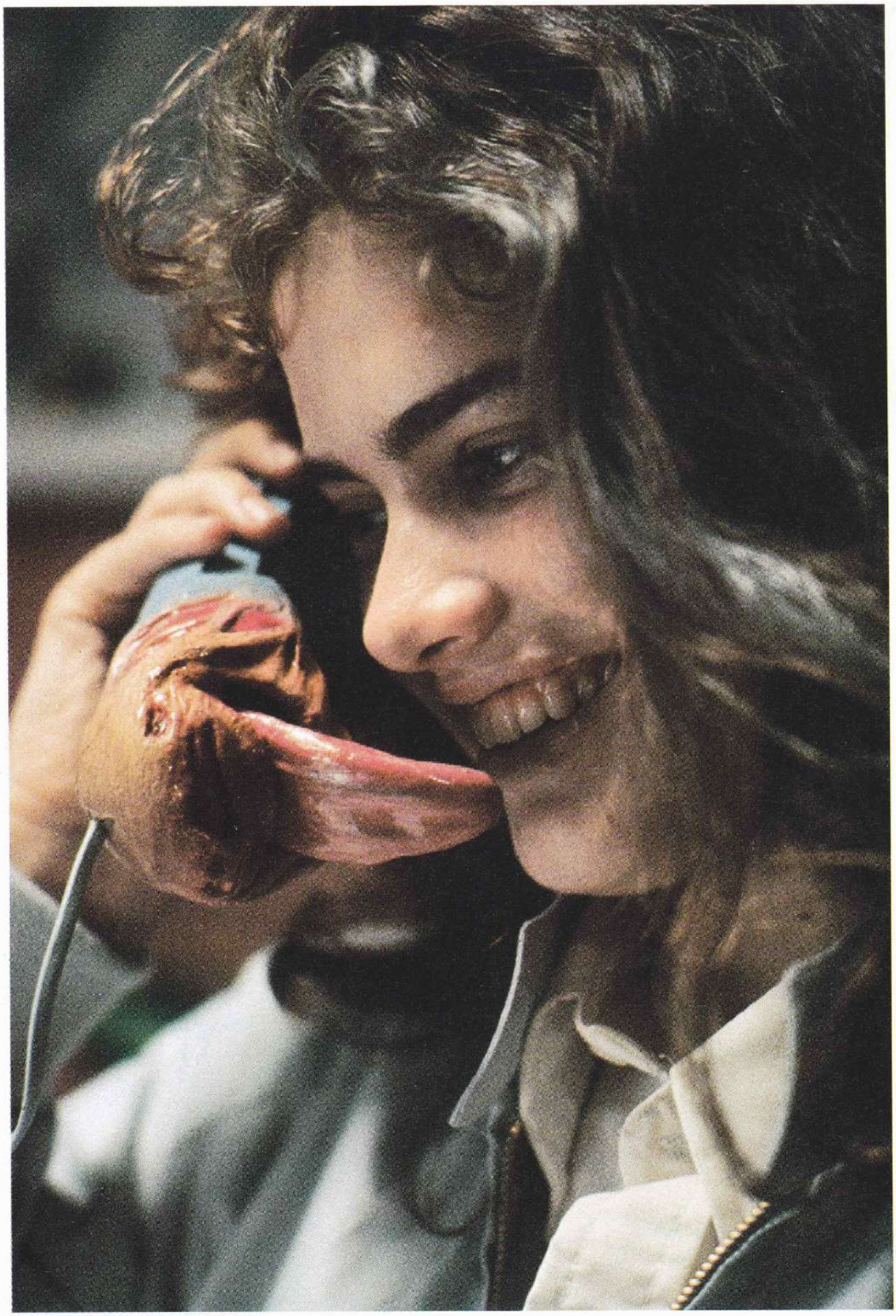
Nancy attempts to escape back to reality with Freddy as her captive.

Freddy's tongue is about to get Nancy.

Glen is staged for his fatal scene where he is vomited up from the pit of his bed.

Glen (Johnny Depp) gets made up for his bloody scene with Freddy.

Glen's bed appears as a geyser erupting with blood.

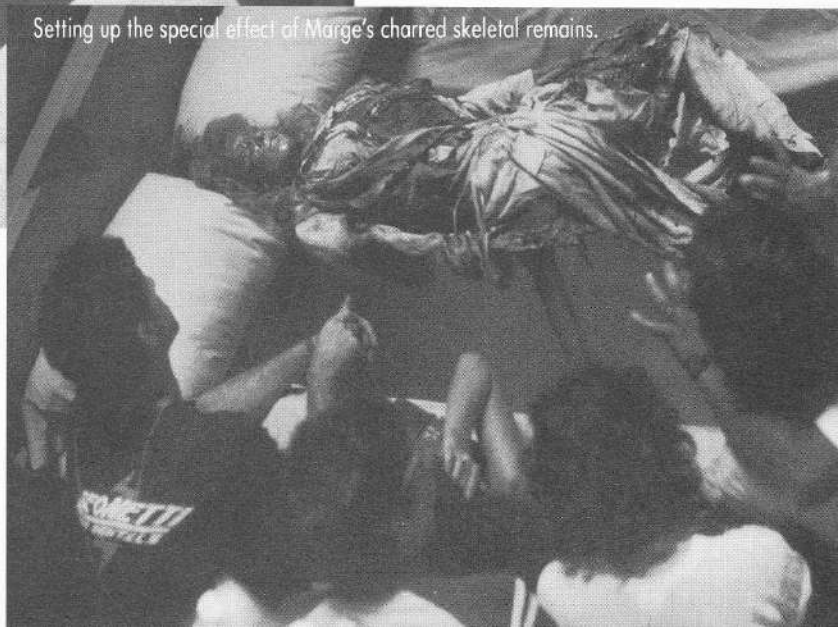


Nancy has fun with Freddy's tongue phone.

Freddy and Marge in a bed of fire have a hot time. Note the flame starter lying on the floor.

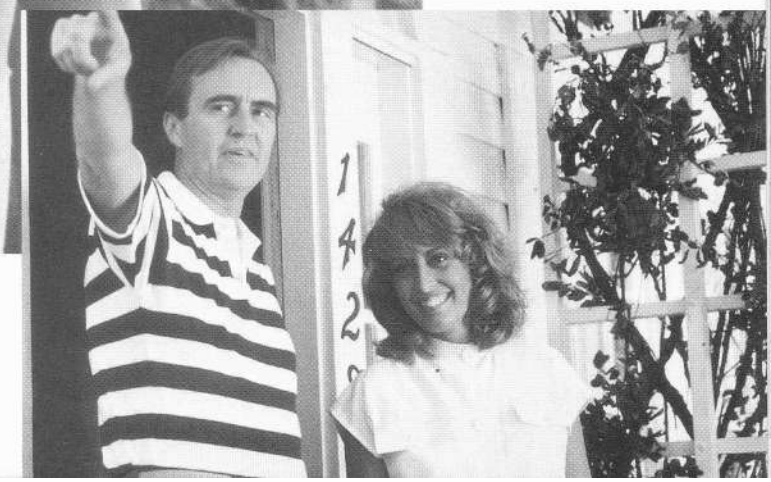
Freddy is set on fire by Nancy.

Freddy and Nancy's mother have a hot time in bed.



Setting up the special effect of Marge's charred skeletal remains.

Nancy and her mother start a new day, mistakenly thinking the nightmare is over.



Wes Craven gives acting directions to Ronee Blakley.

Nancy and friends enjoy a calm moment, thinking the nightmare is over.

Freddy's extended arms had to be shot in the dark so the fishing lines would not show.

Freddy says, "You're all my children now."

2

A Nightmare on Elm Street Part 2: Freddy's Revenge

A New Line Cinema release. 11/85. 85 mins. In DeLuxe color. Directed by Jack Sholder. Produced by Robert Shaye. Coproduced by Sara Risher. Executive producers: Stephen Diener, Stanley Dudelson. Screenplay by David Chaskin. Director of photography: Jacques Haitkin. Production designer: Clifford Searcy. Supervising editor: Arline Garson. Music by Christopher Young. Edited by Bob Brady. Mechanical special effects: A and A Special Effects/Dick Albain. Special makeup effects: Kevin Yagher. Transformation effects: Mark Shostrum. Puppet effects: Rick Lazzarini. Special visual effects: Paul Boyington.

CAST: Mark Patton (Jesse Walsh), Kim Myers (Lisa Poletti), Robert Rusler (Ron Grady), Clu Gulager (Mr. Walsh), Hope Lange (Mrs. Walsh), Marshall Bell (Coach Schneider), Melinda O. Fee (Mrs. Poletti), Thom McFadden (Mr. Poletti), Sydney Walsh (Kerry), Robert Englund (Freddy Krueger), Edward Blackoff (Biology Teacher), Christie Clark (Angela), Lyman Ward (Mr. Grady), Donna Bruce (Mrs. Grady), Hart Sprager (Teacher).

Nightmare 2 begins several years after the end of *A Nightmare on Elm Street*. To bring Freddy into the real world, *Nightmare 2* reverses the premise of the original picture, in which Freddy killed people in their dreams. In this one a teenaged boy, possessed by Freddy, apparently kills people—for real—while *he's* dreaming and they're not. Freddy walks around in the real world instead of in dreams by taking over and metamorphosing the teenager's body. When the boy somehow triumphs mentally over Krueger, *he* bursts out of Krueger's body.

The film begins as seventeen-year-old Jesse Walsh (Mark Patton) has a frightening dream in which his school bus—with Freddy at the wheel—speeds off the road and winds up precariously perched on top of a precipice. Jesse, whose family has moved into the same house where Nancy Thompson was terrorized by Freddy Krueger, is a nice young man who has trouble adjusting as the new kid in the public high school.

It isn't long before strange things begin to happen that point to demonic possession. The police find Jesse wandering around naked at the city limits; the house is constantly, inexplicably overheated; the family's pet parakeet goes berserk and explodes, leading Jesse's parents to suspect he's taking drugs and attached a cherry bomb to the bird. The only one who seems understanding is Jesse's lovely girlfriend Lisa (Kim Myers).

Jesse's high-school coach (Marshall Bell), who enjoys going to heterosexual leather bars in the evenings, is bizarrely bound and murdered in the shower room in a death scene that smacks of sadomasochism. Jesse's high-school buddy becomes an additional grisly victim.

Freddy's face begins to take form in the middle of Jesse's chest, stretching out the flesh and eventually breaking out of the youngster, along with Freddy's entire body, in a bloody bravura exhibition. Freddy then makes an uninvited appearance at Lisa's party for her teenaged friends, where he causes general pandemonium and boils a few kids in the swimming pool. The climax occurs at an old power plant, where Jesse is encouraged to fight back and take over his tormentor—and regain his own body—by Lisa's strength and love. As in the first *Nightmare* film, a young woman's courage and persistence save the day.

Wes Craven decided not to direct this sequel to his blockbuster movie. "I had difficulty with the bare-bones concept of the script," he told one interviewer. "Freddy comes out of the hero, and, in effect, makes the hero do things. I felt that was a very dangerous violation of a basic dramatic rule. You should have a clearcut hero and villain and not mix the two together." He also objected to such "ludicrous" sequences as that in which the parakeet goes on the rampage.

Rick Lazzarini, who was in charge of puppet effects, was himself not crazy about the crazed "tweetie pie." He was asked to make a "demonic parakeet that inflated and then blew up." Eventually his puppet was not used. "The parakeet effect is not in, which was a relief to me, as the words *scary* and *demonic* seemed to me awkward in the same sentence as *parakeet*.

Craven also was tired of being offered the same kinds of scripts and wanted to try something different. Jack Sholder, who had directed *Alone in the Dark* (1982) and scripted *Where Are the Children?* (1986), was chosen to helm the sequel. "I went into this film knowing that I had no other choice but to top the original," he told an interviewer, "and I think I have. It's one of those movies that has appeal beyond the hardcore splatter-film audience. This isn't one of those films where you introduce ten mindless teenagers and some wacko in a

hockey mask and are down to one mindless teenager by the film's end. And we don't slaughter teenagers because the killer doesn't like the idea of them having sex.

"We're going for the *aah,* rather than the *ugh*—to amaze, shock, and scare, but not to disgust." However he later realized "we almost went too far the other way. We went almost all the way through the movie before we realized we didn't have enough blood and guts, so we added a couple of those kinds of scenes."

Jacques Haikin, the director of photography on the sequel as well as the original, was pleased with his work on *Nightmare 2.* The negative for the first film had been damaged during processing, thus reducing the clarity of the color and image. In the sequel Haikin went for a "more naturalistic look" and a "comic-book tone."

Robert Englund was happy to be back as Freddy Krueger. "Playing Freddy is a pleasure for me. I get to scream, run around, and torture nubile teenage girls. Hell, who could ask for more than that?" Not every aspect of the production was so pleasant however. "We shot some scenes in this old deserted section of an industrial city in southern California. There was dirt and grime and soot everywhere, and I was in the middle of it. It was so godawful that when I'd blow my nose the snot would come out with a layer of soot on it." Englund saw Freddy as "a misfit with a Beau Brummel complex."

Thirty-one-year-old David Chaskin had worked for eight years at New Line Cinema, where he made the contacts that led to his first screenwriting assignment on *Nightmare 2.* Before turning to scripting, Chaskin had been a film inspector and worked in distribution, promotion, and other aspects of the business.

He told interviewer John Gallagher how he prepared for the job of bringing Freddy back to the movie screen: "I sat down and thought about what scares me, what makes me feel creepy, and tried to wrap that around the already frightening Freddy Krueger character that Wes created in the first film." He used a few of Craven's suggestions—changing the locale of some scenes, for instance—but rejected others. The finale was moved from an open space to a more confined area, and the focus was shifted more onto Jesse's girlfriend Lisa.

Chaskin described his working methods: "Basically I sit down for three days and work out the story, first in outline form, then in a not-too-detailed treatment. I work on a word processor and take it section by section, plow through it to the end, then go back and refine it until it's where it's supposed to be."

As in the earlier film, there were many standout special-effects sequences. Dick Albain, who handled many of them, was pleased that Sholder resorted to detailed storyboard pages for every part of the screenplay that required an effect. It made his job a lot easier. One of the most startling special-effects sequences is Jesse's opening dream, when Freddy drives his school bus out into the desert, causes a mysterious earthquake, and leaves the bus dangling over the edge of a narrow pinnacle.

This was the first effects sequence to be shot, and on the first day of shooting as well. A wheel had been rigged to roll off when the brake was applied, and although everything went smoothly up to that point, when the wheel was supposed to roll it just stayed in place. Sholder was afraid that it was some harbinger of disaster—there were 195 more effects to go. Luckily Albain had no such problems with future effects sequences.

David Miller was supposed to repeat his work on Freddy's makeup for *2,* but New Line asked twenty-three-year-old Kevin Yagher to do it. Yagher did not have any of the materials or photographs from *Nightmare 1* to refer to. He explains: "New Line Cinema did not know what they had when they made *Nightmare 1.* They had a still photographer who took a few shots of Freddy's makeup. They were dark shots, because Bob Shaye was adamant about not showing Freddy. He wanted to keep Freddy mysterious, so they shot him in half shadow or showed only one eye or just half lit him.

"I did have three poor quality pictures showing the makeup going on, but watching the movie was more helpful. I ended up redesigning the makeup from the beginning. Since Robert's face lent a lot to the character, with his long nose and expressive face, I used that as the basis for Freddy's makeup. Bob Shaye didn't want to change the look of Freddy except to make it more gruesome. I wanted to give it a little more structure than it had in *Nightmare 1.* I wanted to puff up the cheekbones and give the face a little more bone structure. In *Nightmare 1* the face was a mass of scar tissue, and I wanted to cut back on the scar tissue and add more bone.

"I read the textbooks on burn victims and looked at the pictures that showed the scar tissue stretched across the bones. The skin or scar tissue would be so taut that the bones would protrude. I liked that image. To me Freddy was always a male witch with his long hooked nose. I showed the designs to Bob Shaye, and he approved them. I started with a full sketch, and then I sculpted over a bust of Robert Englund's head. I used Plasticine clay, which is oil-based and does not dry out. I had plenty of time to work with it." Yagher then painted the sculpture and showed it to the folks at New Line.

"They wanted a few more things to hang off the face, showing that the tissue had not healed. In an early version of the script that I read, Freddy was constantly

changing shape. Besides his arms getting longer, even his face would change. At one point in the script his face was whole, and then he would turn his face and half of it would be gone. At times he would have a hole in his face, and later his whole face would be burned. There is even a scene where a girl reaches up and pulls his face off."

New Line told Yagher to make Freddy stronger and older. Among other things, Yagher used contact lenses on Freddy. "They wanted Freddy to appear to be aging in each movie, even though he is a dead ghost." Yagher feels that Freddy was primarily kept in the shadows in *Nightmare 2,* as he was in the original, but in *Nightmare 3* and later films "they lit him up alot."

Since the pool sequence in *Nightmare 2* was not a dream and had Freddy causing havoc in what was very much the real world, Yagher altered his approach somewhat. "Freddy's makeup for the pool scene was toned down alot. Indeed, for most of *2* the makeup was very smooth. The skin on real burn victims will be multicolored, including pink, red, yellow, etc. When filming they put a hot red light on the makeup, and that light will wash the colors out. All one ends up seeing in the movie is smooth skin with little detail."

In Craven's script for *Nightmare 1,* Freddy was to have open sores with puss running out and an exposed jaw showing teeth, ideas that were eventually abandoned. "I think in *2, 3,* and *4,*" Yagher adds, "they became more interested in what Freddy could do than in what he looked like. We concentrated more on the effects that Freddy was doing and less on Freddy. We spent more time on what Freddy turned into than on Freddy and his makeup."

Yagher also did a pulsating-brain effect for *Nightmare 2.* "The character Jesse meets Freddy for the first time in a night shot after he has come out of the basement. Freddy tells Jesse 'you got the body and I got the brains.' Freddy pulls his skullcap off and reveals a pulsating brain. To achieve that scene, I made an appliance to fit over Robert Englund's head that showed his brains. Next I made a mechanical puppet head that had the brains exposed. The brains were wired to light up."

In *Nightmare 2*'s exciting climax, Lisa confronts Freddy at the abandoned power plant, and Freddy has a fatal meltdown. Yagher explains how he accomplished this effect: "The meltdown Freddy was actually a mechanical that was constructed in four stages. For the first stage I built a skeletal understructure complete with skull, eyes, and teeth. In stage two I did a hot-pour wax skin over the skeletal understructure. In stage three I painted the hot-pour skin, and in the final stage I cut a hole in one of his cheeks, took off some of the skin, exposing the skull, and painted blood on the head. Freddy was now ready for the meltdown."

Unfortunately, the audience was not able to see much of this effect, because the camera remains focused on the flames surrounding Freddy for most of his death scene, and the meltdown itself is too dark to see in much detail.

In addition to the aforementioned unused demonic-parakeet puppet, Rick Lazzarini did several effects for the film. "I was first contacted to work on the *Nightmare* film series in 1985," he says. "Mark Shostrom had been contracted to do some of the effects on *Nightmare 2,* and he recommended me for some of the puppet and creature effects. The producers asked me to come up with two mutant-baby masks, which would be fitted to dogs, a demonic cat, and a mutated rat. Out of all these effects, the mutant-baby heads show up the clearest in the final film, and at that they were shot quite dark. If you look real closely you can see the rat and cat puppets in the steel mill, but the cuts are very brief and dark.

"I hired Alec Gillis to help me on the mutant-baby heads that were to be placed on dogs. We went out to the trainer's house, naively thinking we would get a life cast of the dogs. No way! They were huge rottweilers, who couldn't sit still for a second. We ended up taking pictures and measurements and built replicas of their heads out of plaster. On these head forms we sculpted, in oil-based Roma plasticene clay, the mutant-baby faces. We made plaster molds of the sculptures, then latex and polyfoam masks from the mold. We painted them to look truly fleshy and disgusting, punched and laid hair to match the dog's fur, and put in glass eyes. We set a dark screen in the mouth areas so they could see out; that is, if the dogs were smart enough to do so.

"The blend from mask to dog was handled by using spiked black-leather collars, which I purchased at a charming little store called the Pleasure Chest, in West Hollywood, which has all manner of supplies for special effects, so long as they are created in the bedroom. I walked away with two dog collars and an inflatable companion named Rita, which I blew up with my air compressor. Alec and I were launching her back and forth across the backyard until my wife voiced her strident disapproval. Come to think of it, Rita would have been scarier in the movie than the demonic parakeet!"

Lazzarini went to the set with his dog masks to see what the reaction would be. "The dogs absolutely *hated* wearing them. They would keep their heads down or try to paw them off during the shot. So it's lucky we got anything usable on them. The cat and rat puppets were simple hand puppets, also made from latex and polyfoam. Again, Alec Gillis helped me by sculpting the rat puppet."

It was director Jack Sholder who finally gave the

town Freddy terrorizes a name: Springwood. His first idea was to call it Springfield, but that was nixed when he checked with an outfit called Deforest Research. "You give them your script," Sholder says, "and they go through and check all the names, like there is a Mr. Simpton who lives in Cleveland who gets murdered by Freddy. They say, 'Oh, look, there is a Jim Simpton who lives in Cleveland, and he could look at this and sue you.' So you have to change it—make it into Simpkin or change Cleveland to Cincinnati.

"So they came back and said you cannot call it Springfield, because there are so many Springfields that there are going to be people with one of these names in one of these towns. So I said, 'How about Springwood?' and they said, 'Okay.'"

Sholder was convinced to make changes in his film by the reactions during several test screenings. For one screening, he explains, "I invited an Hispanic high-school student and a couple of his friends, who basically saw every horror film that ever came out. When the screening was over I turned to this guy and said, 'Sammy, what do you think honestly?' He said he was kind of disappointed; he said it wasn't scary. I thought, 'Oh shit, we are really in trouble here.'

"We went back and made some changes, hyped it up, and added more music and all that kind of stuff. The numbers, the ratings, went up at the next screening. We had a third screening, and at that point it was well edited, very elegantly, tightly put together. It pretty much maximized what was there. It got a pretty good rating. It definitely had gone up, up, up."

One of the changes Sholder made to make *Nightmare 2* scarier was to move the first murder—of the coach—up to an earlier part of the movie. Screenwriter Chaskin didn't feel this was entirely necessary. "The scary stuff to me in the story," he says, "was not supposed to be who gets killed or when. The horror was supposed to come in the creeping realization in Jesse that he no longer had control over his own actions—that Freddy was slowly and steadily insinuating himself into Jesse's being, using him as a portal to the waking world. The act breaks were determined by Freddy's progress in taking over Jesse, not by body count.

"I think Jack Sholder is a fine director. Let's just say that he made certain choices that I might not have made in the same situation. My biggest problem with the finished film is in its lack of intensity. Most people who have both read the script and seen the film tell me that the script was scarier. I know that Jack was concerned that he not make just another 'slice and dice' sequel. I think he might have overcompensated in places.

"I also had some problems with some of the cheesier physical effects and, without mentioning any names, a couple of casting choices. But, overall, my main criteria for whether or not a director has done justice to my script has become the following: If I don't die of embarrassment while sitting in a theater watching my movie, he's done an adequate job."

Sholder realized how important the character of Freddy Krueger was to the success of the movie when he went to see his film on Forty-second Street in New York. "That is a pretty tough crowd," he recalls. "I mean there are people out on parole who go to see movies there. It is like the roughest crowd in the world. People would be fighting, talking, breast-feeding their children, and not paying the least bit of attention until a killing would come up, and then everything would stop. Whenever Freddy was on the screen people went crazy; that was what they were there to see. Freddy was why people came to see these movies. They were *waiting* for Freddy. Then they would go back to fighting, breast-feeding, talking, throwing food at each other, taking drugs. . . ."

He also realized how important actor Robert Englund was to the Freddy character when they used a double for the scene in which the coach is murdered. "They got some extra that they paid fifty dollars a day to and put him in a rubber mask. . . . [He] was like a five-and-dime monster who walked around like the mummy. I realized that you can't just dress a guy in a rubber suit and be Freddy. Freddy was really Robert Englund.

"It is not just his voice and the latex mask, the appliances, his face, but the whole way that he carries himself physically. As much as Wes thinks, too, I think that Robert Englund is responsible for the success of the series, because the monster is so interesting. I have to credit Wes for casting him. He is not a huge guy. He is not anything like you think he is, [just] a hell of a good actor with an enormous amount of physical energy and presence."

In addition to Kevin Yagher, Sholder hired Mark Schostrom to handle some of the makeup effects, particularly the scene in which Freddy's head appears in Jesse's chest and Freddy bursts out of the boy's body. There were eleven separate mechanical and makeup effects used for the sequence, including a puppet torso of Jesse. According to Sholder, "[Kevin and Mark] kind of typify the two ends of people who do special-effects makeup. There are the guys who got a subscription to *Fangoria* at eight years of age and read comic books and always wanted to do gory, goofy things, which is Mark Shostrom. The other end is Kevin, who had studied acting, gone to art school, and studied sculpture. He was into it as an art."

Sholder recalls an amusing incident when a vein in Jesse's neck was supposed to start pulsating, but the

special-effects men had trouble getting it to work. "It was supposed to take an hour and it went three hours and it did not work. When we were ready to start shooting it, they said they needed another hour to get it ready, and then we stood around another two hours while they tried to make it work." Sholder told them that when it came to the next effect he did not want to wait around one single minute for it, and he wanted it to *work*, no ifs, ands, or buts.

The next effect was "a tongue that could move every which way. It was basically attached to the actor's mouth, and then they ran wires down the off-camera side of the mouth. They took me at my word and got it ready well ahead of time. It was late, like midnight or something; we had been shooting very long hours, and we were all very tired. The assistant director comes up to me and says, 'Look, Mark [Patton] is in his trailer, and they have this whole thing rigged up on him, this tongue. He is extremely unhappy and very uncomfortable; he can't eat, he can't drink, he can't talk. He is really bummed-out. You should go over and talk to him, make him feel better.'

"So there is a break in the action, and I walk over to his trailer. He is sitting there with a seven-inch tongue sticking out of his face! I just cracked up; I took one look at him and went into hysterics. He got very upset. He wrote on a piece of paper: *'It is not funny!'* But, of course, it was!

"An hour and a half later he walks on the set, and I can't look at him. I just go to pieces. I couldn't say 'Action' because I knew that if I opened my mouth it was all over. I was going to go hysterical, and if I went hysterical probably half the crew would have gone with me, and we never would have gotten the scene. I said 'Cut' and ran out of the room." Sholder had to turn the scene over to his assistant director.

Many people were disturbed by the pool sequence, in which Freddy appears suddenly in the real world instead of coming out of a dream. Sholder says, "It never bothered me, because I did not particularly know what the rules were, and I just kind of liked it; it was mayhem. I think it bothered a few people, but, of course, what happened was the film opened up and instead of it doing 30 percent less [than *Nightmare 1*] it did 30 or 40 or 50 percent more. It really got the series going, and, in a way, the films that followed were truer to *2* than they were to *1*."

The reason that whole [pool] scene didn't work is that we were shooting in Pasadena," says Robert Englund. "They do not let you shoot there after ten-twenty at night. We had this huge sequence that was supposed to build very slowly. The whole wonderful rich-girl's party was supposed to slowly mutate, e.g. the pool was supposed to slowly heap and cook little bikinied girls. Because we did not have the shooting time required to develop the scene, Jack was rushed. I have never known whether it [didn't work] because we violated the rules of Freddy, or because we were rushed out of Pasadena by the founding fathers."

Chaskin's rationale for taking Freddy out of the dreamworld and into ours is as follows: "Because that was the point of my story. Freddy wanted to escape from the dream state back into reality. There he'd be free to maim and torture and kill, just like in the good old days."[2] Chaskin worked from the following guidelines: "The dream/reality shifts had to have a clear syntax. As blurred as the shifts become during viewing, one should be able to sit back with a pencil and paper, transcribe the film scene-by-scene, and not find any holes in the story." But certain scenes, such as Freddy simply vanishing into thin air as he jumps through a window (after transforming Jesse), then reappearing elsewhere at the party, still seem somewhat illogical.

Says Chaskin, "I think that if *Nightmare 2* has one claim to fame it is the fact that we gave Freddy—and the series—a sense of humor. Freddy had very few lines in the original, and the story was deadly serious. Comparatively, Freddy had so much to say in our film that [New York *Times* critic] Janet Maslin actually referred to him as 'chatty.' The humor was deliberate and planted at the very inception of the project."

Sholder says, "I don't know what Wes would say, but I certainly attribute part of [the success of the original *Nightmare*] to New Line. They had a lot of influence over that project . . . draft after draft [of the screenplay], and they really shaped it and pushed it. Certainly Wes has to take most of the credit, but part of the credit goes to New Line. What I think is great about the series is that each one has been somewhat different and been influenced by the director, and that New Line has been willing to let each one find its own way."

"[*Nightmare 2*] caught on in a big way with the non-gross-out teen and young-adult audience," said Robert Shaye. "We're not out to alienate the horror audience, but we *do* want to broaden [*Nightmare 3*'s] potential audience."

On to the second sequel!

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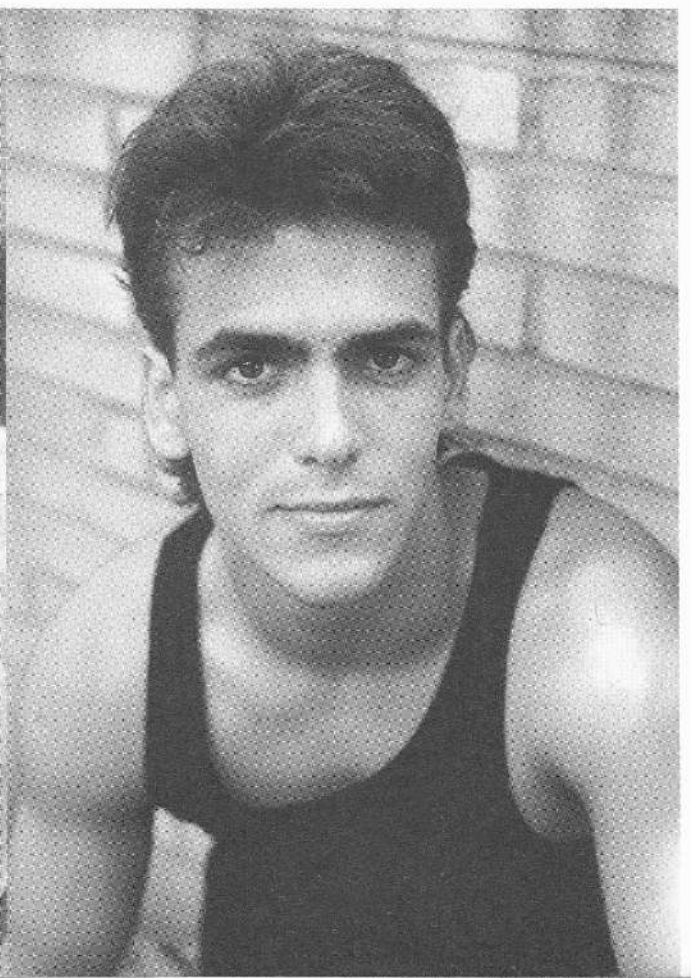
[2]For producer Shaye's reaction to the pool scene see chapter 9.

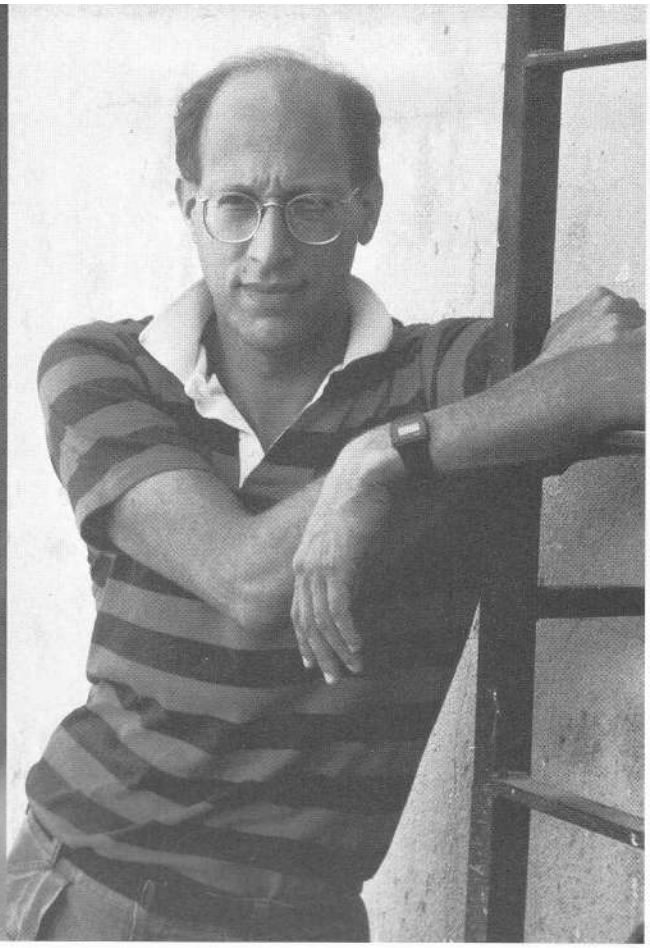
Rick Lazzarini's makeup for the human-headed dog.

Mark Patton as Jesse Walsh, the lead male star of *Nightmare 2: Freddy's Revenge.*

Robert Rusler as Grady in *Nightmare 2.*

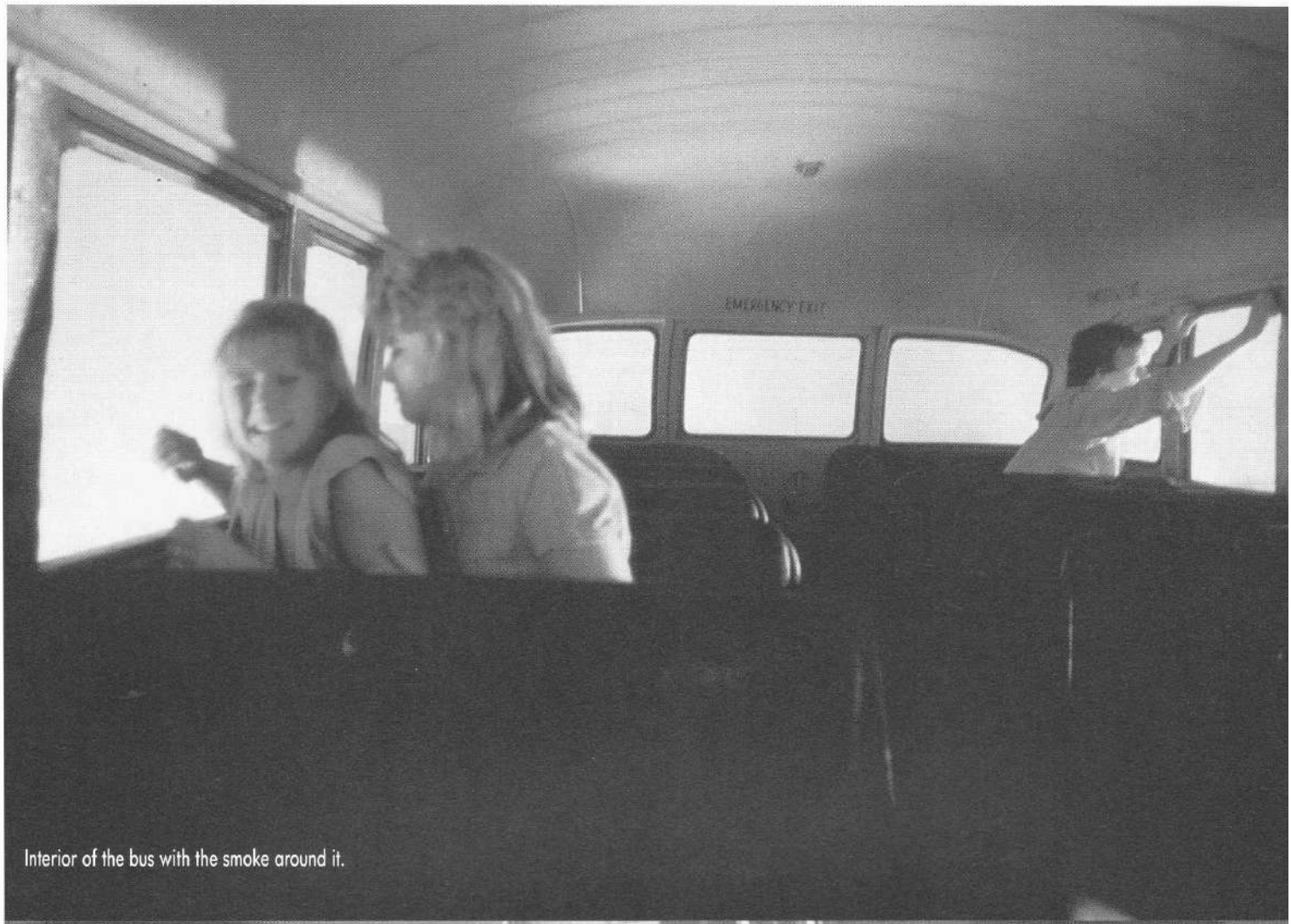


Kim Myers as Lisa Poletti in *Nightmare 2*.



Jack Sholder taking a rest from directing *Nightmare 2*.

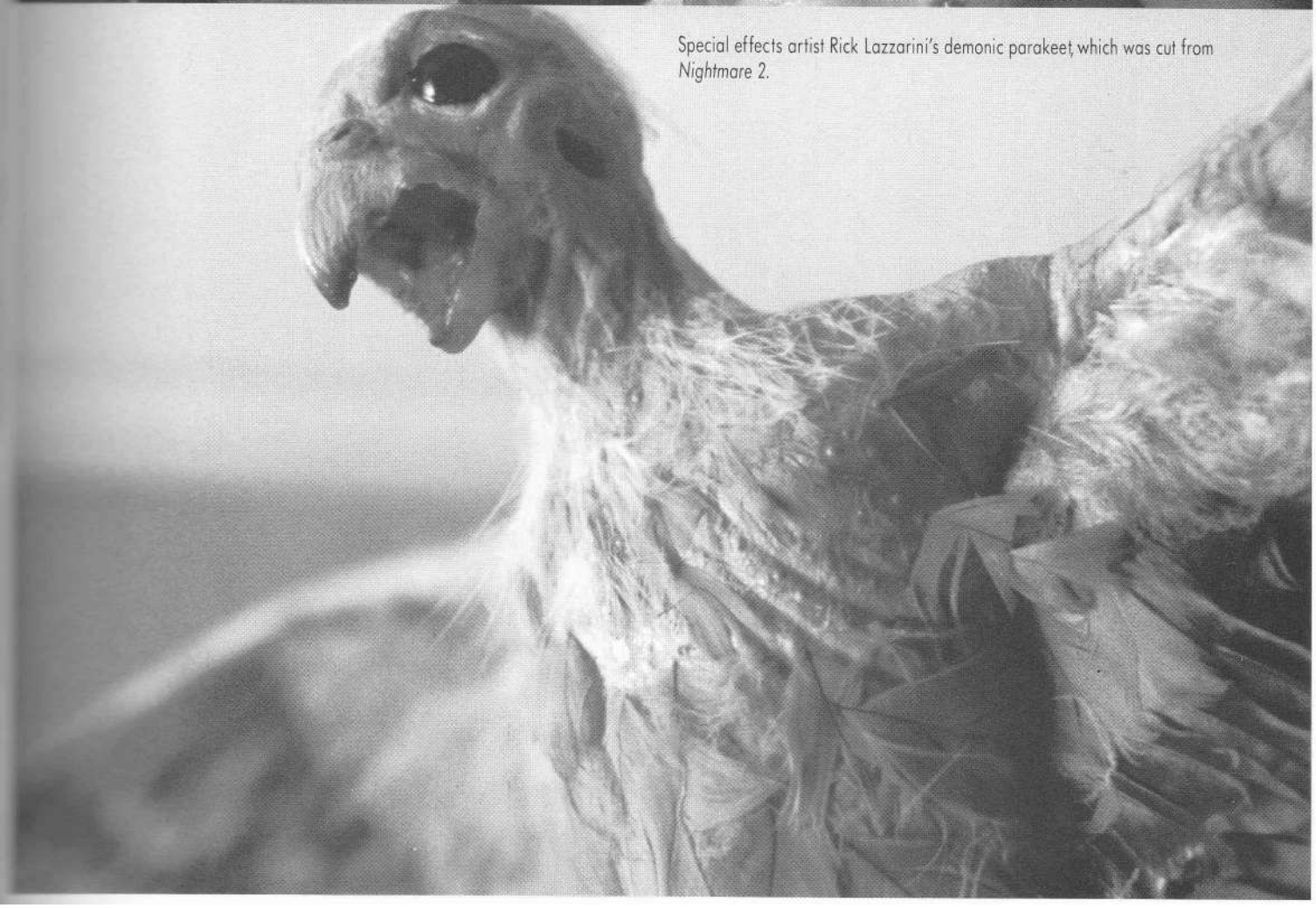
The bus used at the beginning and end of *Nightmare 2 gets smoked.*



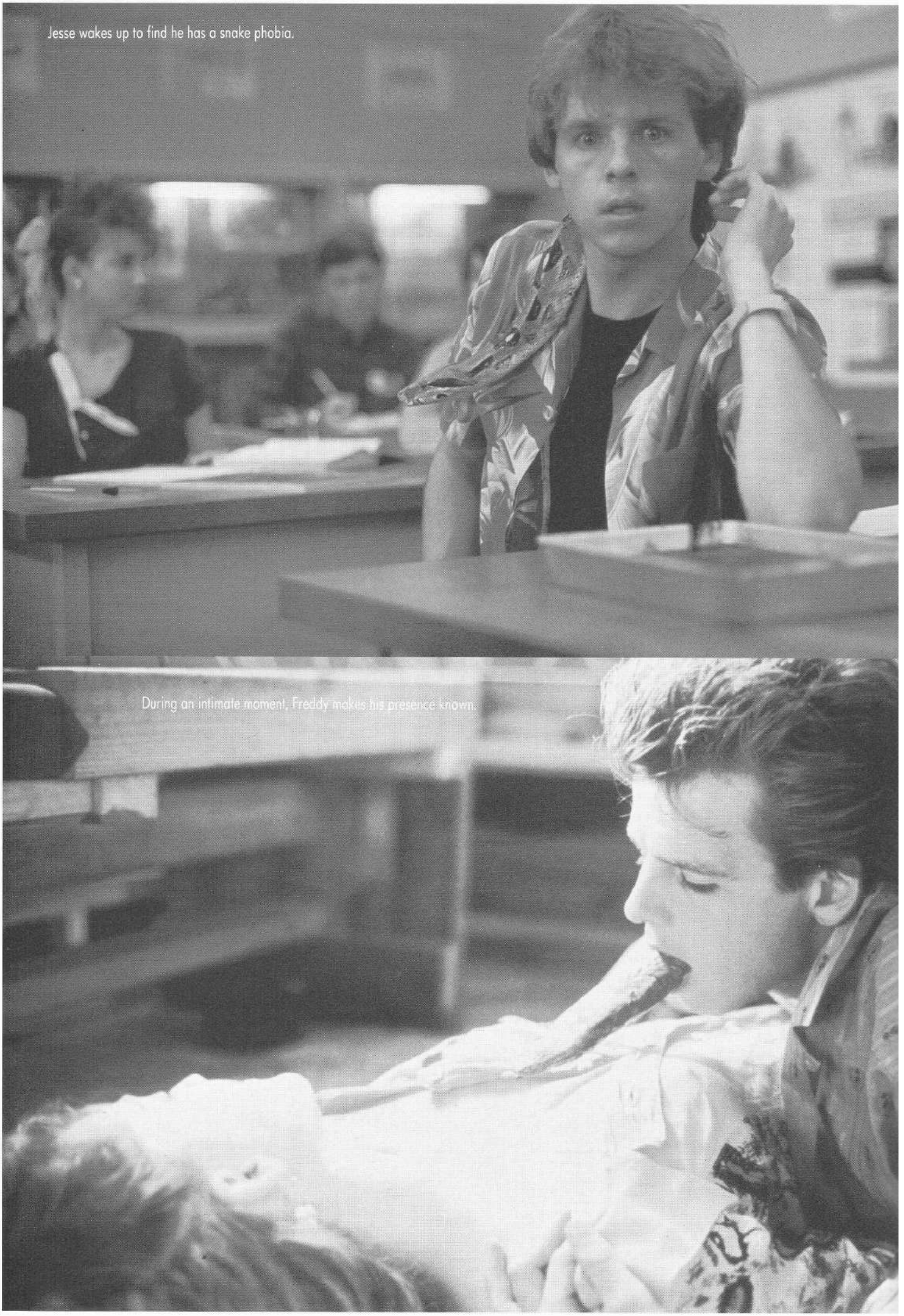
Interior of the bus with the smoke around it.

Freddy gets ready to slice coach Schneider (Marshall Bell).

begins to doubt his sanity.

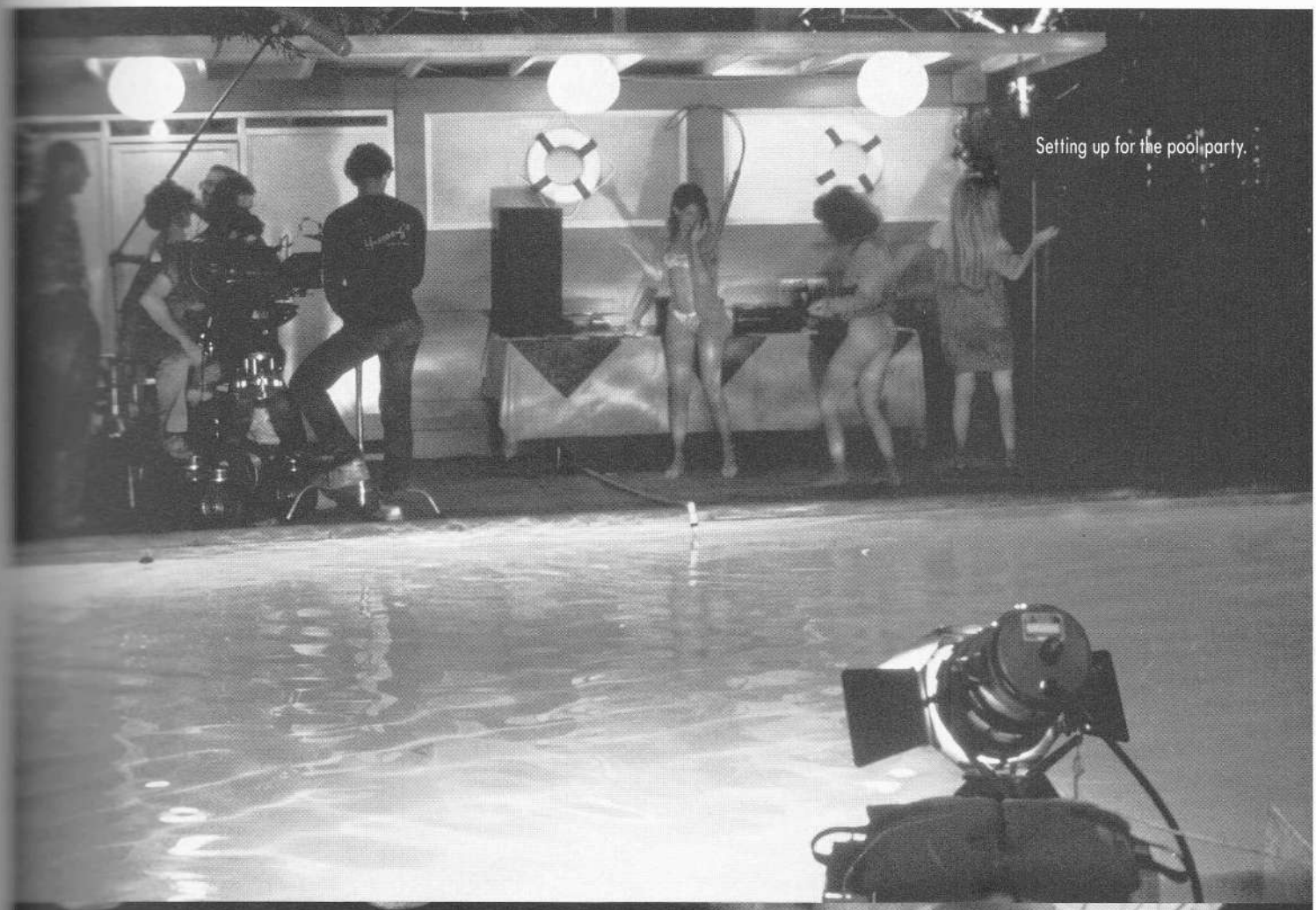


Special effects artist Rick Lazzarini's demonic parakeet, which was cut from *Nightmare 2*.



Jesse wakes up to find he has a snake phobia.

During an intimate moment, Freddy makes his presence known.



Setting up for the pool party.

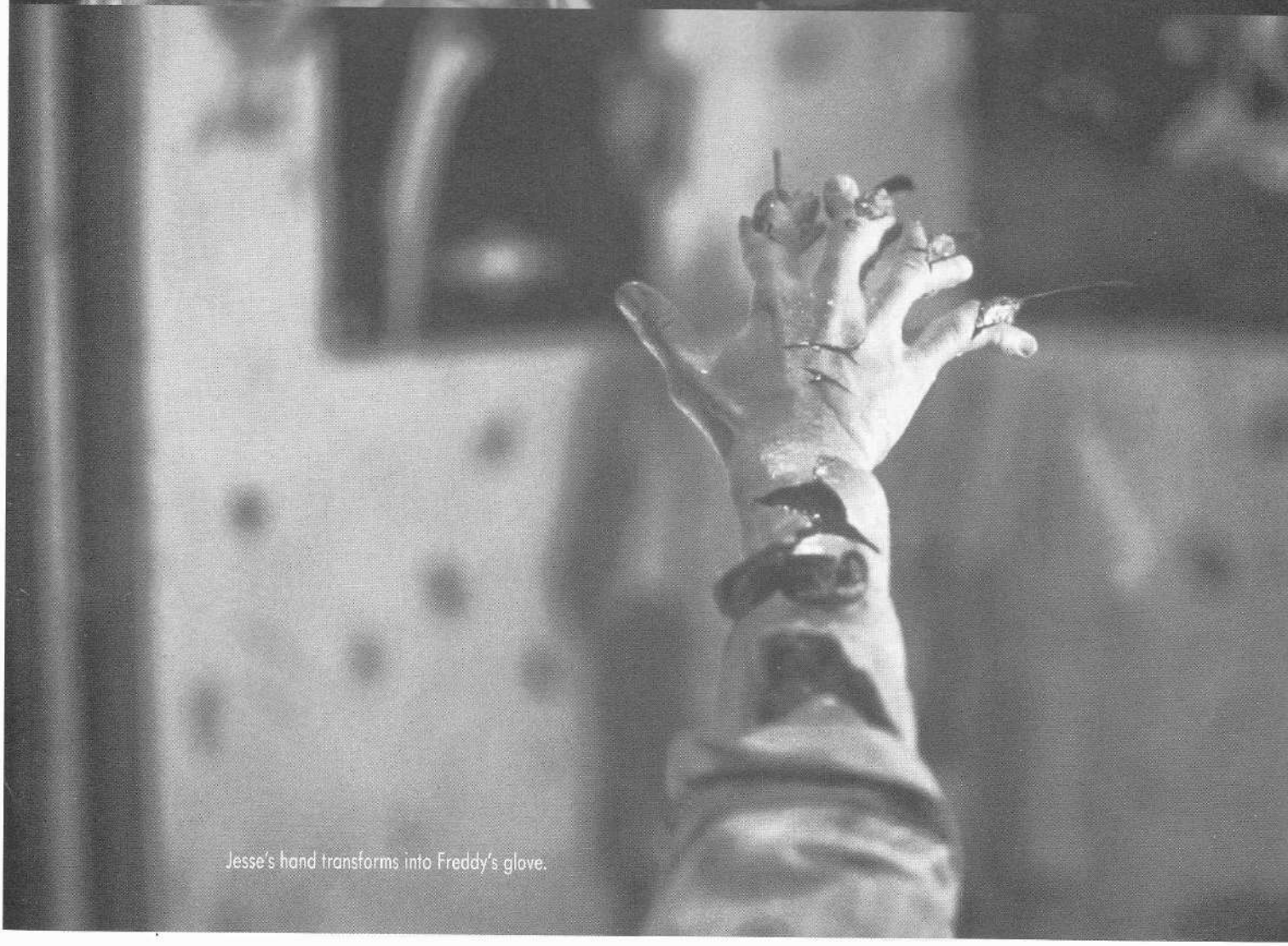
Freddy tosses guests into Nancy's pool filled with boiling water.

Freddy joins the pool party.

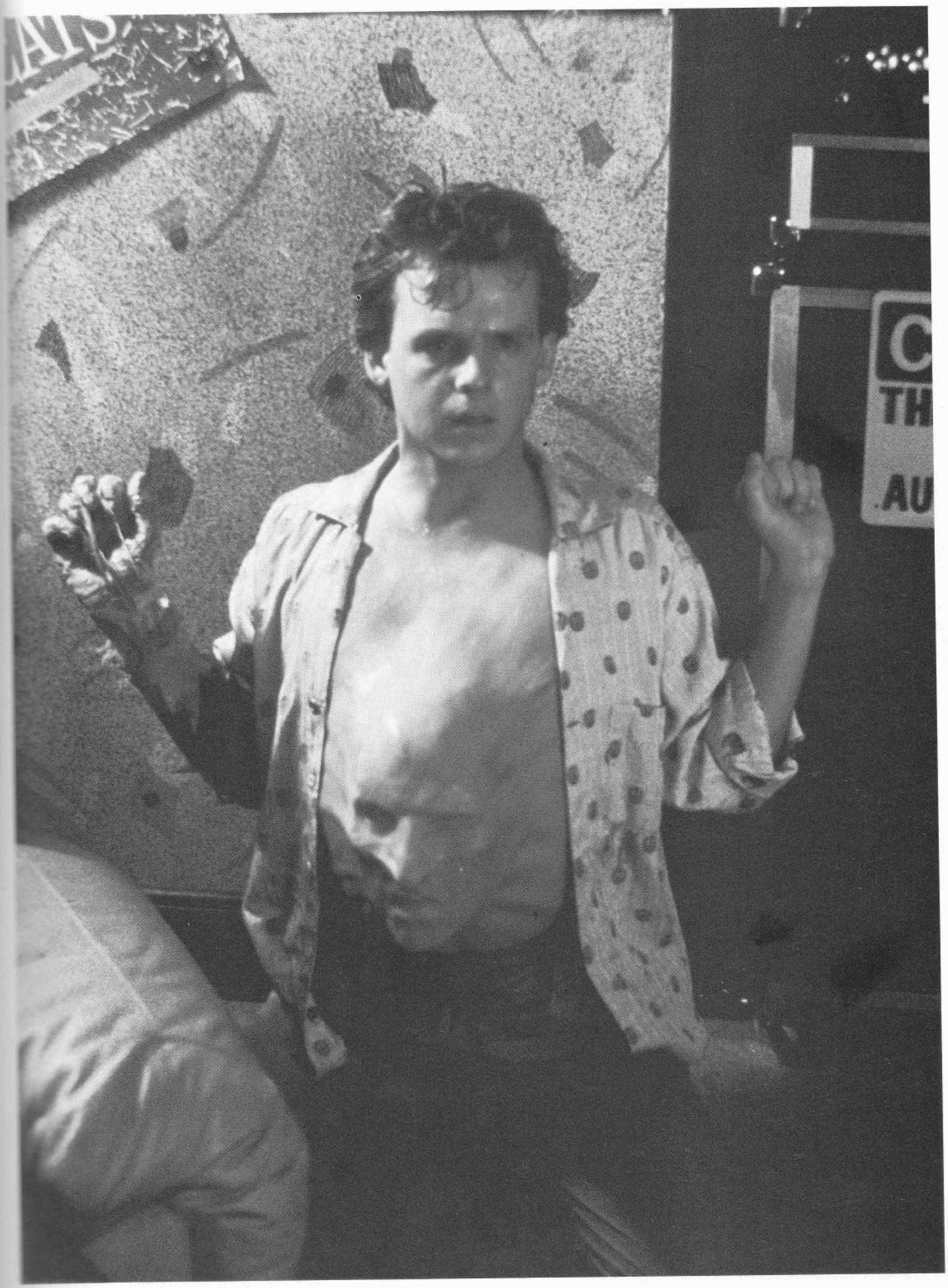
Freddy leaves his mark on a pool party guest.

Jesse's arm transforms into Freddy's arm.

A mechanical Freddy arm being set



Jesse's hand transforms into Freddy's glove.



Freddy emerges out of Jesse. Note the sculpture of Jesse has the Freddy eye ball with the cables connected to it.

Special effects artist Rick Lazzarini's demonic cat which was shown only for a second at the end of *Nightmare 2*.

Robert Englund as Freddy just before Freddy's meltdown at the end of *Nightmare 2*.

Freddy begins to melt as the forces of good overwhelm him.

3

A Nightmare on Elm Street 3: Dream Warriors

A New Line Cinema release. 2/87. 96 mins. In DeLuxe color. Directed by Chuck Russell. Produced by Robert Shaye. Coproduced by Sara Risher. Executive producers: Wes Craven, Stephen Diener. Screenplay by Craven, Bruce Wagner.[3] Director of photography: Roy Wagner. Art directors: Mick Strawn, C.J. Strawn. Edited by Terry Stokes. Music by Angelo Badalamenti. Mechanical special effects, Peter Chesney. Special makeup effects: Greg Cannom, Mark Shostrum. Freddy makeup effects: Kevin Yagher. Special visual effects: Hoyt Yeatman. Stop-motion sequence: Doug Beswick.

CAST: Heather Langenkamp (Nancy Thompson), Patricia Arquette (Kristen Parker), Larry Fishburne (Max), Priscilla Pointer (Dr. Elizabeth Simms), Craig Wasson (Dr. Neil Goldman), Brooke Bundy (Elaine Parker), Bradley Gregg (Phillip), Rodney Eastman (Joey), Ira Heiden (Will), Nan Martin (Nun), Jennifer Rubin (Taryn), Ken Sagoes (Kincaid), Penelope Sudrow (Jennifer), John Saxon (John Thompson), Dick Cavett (Himself), Zsa Zsa Gabor (Herself), Robert Englund (Freddy Krueger), Clayton Landey (Lorenzo), Kristen Clayton (Little Girl), Sally Piper, Rozlyn Sorrell (Nurses), Stacey Alden (Marcie).

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[3] Chuck Russell and Frank Darabont are also credited in some sources.

Nightmare 3 reintroduces two characters from *Nightmare 1,* both of whom have pivotal roles and are eventually murdered: Nancy Thompson (Heather Langenkamp) and her father (John Saxon).

There seems to be a virtual epidemic of teenage suicides in the town of Springwood, home of Freddy Krueger, and the authorities are at a loss to explain it. Kristen (Patricia Arquette), a young woman who has tried to kill herself, is admitted to a psychiatric facility and put in a special ward with six other suicidal youngsters. Although Dr. Goldman (Craig Wasson) tries to help them, he is admittedly baffled by their overpowering fear of a strangely shared nightmare. When Nancy Thompson, now a doctor and a specialist in dream disorders, joins the staff, her special knowledge of what can lurk inside one's dreams gives her a unique insight into what's troubling these pitiful teens.

As Nancy holds group-therapy sessions and tries to convince the other doctors that the teenagers' fears are justified, gruesome accidents begin to occur, leading to tragic deaths. Neil finally believes Nancy's incredible story about Freddy Krueger, and the two persuade Kristin—who has psychic ability—to use her powers to draw the two doctors and the remaining teens into the same dream. They are barely able to escape from the dimension Freddy controls. For taking such a risk with the lives of their patients, Nancy and Neil are both fired.

Outside the hospital, Neil comes across a mysterious nun, Sister Mary Agatha (Nan Martin), who tells him the horrible story of Freddy Krueger's birth: Amanda Krueger (actually the nun) was gang-raped by a group of psychotic inmates in the same hospital years ago. Her child Freddy—"the bastard son of one hundred maniacs"—was the result. The nun, who, it turns out, is also dead, tells Neil that Freddy's remains must be buried in consecrated ground in order for his soul to at last rest in peace.

While Neil and Nancy's father race to an auto junkyard where Freddy's bones have been buried, Nancy and the surviving teenagers again enter Freddy's dreamworld to confront him, on his own terms, as "warriors." The elder Thompson is impaled by Krueger in the junkyard, and his daughter is murdered in the dreamworld just before Neil can place Freddy's skeleton in a hallowed grave, freeing his soul and the souls of his victims.

Chuck Russell, who directed *Nightmare 3,* cut his teeth for this film by cowriting the somewhat similar *Dreamscape* (1984), which also features adventures in a weird, striking dream dimension (but which was quite different in overall plot and tone from the Freddy movies). Wes Craven was back on board, delivering a script cowritten with Bruce Wagner that, according to Russell, "had a terrific concept that was true to the original. The [words] *Dream Warriors* hit the nail on the head, as far as I am concerned, with the concept of the teenagers uniting against Freddy. I liked it because it had a very positive slant, which is that you have to find your true spirit, your true self, in your dreams and be a dream warrior. That's the only way you can defeat your own demons.

"Frank Darabont and I took the story a step further by expanding the dream scenario and frankly having more fun with Freddy and the rubber realities between the dreamworld and the real world. We pulled that shaggy dog sense of humor out further. In fact, I have been blamed for Freddy becoming too silly, but in my

movie I thought we could walk a fine line, and it worked."

According to Russell, the movie's message is: "If you can find your strength, your power, your true self in your dreams, then Freddy will be greatly diminished. There was also the issue of defeating the greater evil for the love of another: the friends pulling together."

In Craven's story, Russell says, "you realize that all your authority figures aren't what they're cracked up to be. Mom and Dad are just human beings. The cop on the beat is potentially corrupt, and the world out there is full of strange and evil things. One of the messages is that you're on your own. Your parents don't believe you. They want you to go to sleep because it's supposed to be good for you. Only you and your fellow teenagers understand where the danger lies. Only you can defeat it for the first time. You can't rely on anybody else. That's a lot of truth for adolescents. It's what growing up is about. It's that point between childhood and adulthood where you realize you're on your own in a world that's not quite the storybook you were led to believe."

One major change that occurred in *Nightmare 3* was that Freddy came out of the shadows and into the bright light much more, where the audience could really study his features. "That was really a little more of a battle," says Russell. "Bob [Shaye] was afraid of showing more of Freddy. He did not want to see him overly exposed and have less of an effect because of it. I know the rules. . . . You have to know what you're doing if you are going to show your monster that much more. I had a strong point of view, which Robert [Shaye] really liked. He was concerned, but I convinced him that that was what editing was for. Bob and I had battles over frames in the sense of how much you would see of [Freddy]. Freddy was never on film when he wasn't doing something that had a dramatic punch."

Russell was very pleased with the work of cinematographer Roy Wagner. "Roy knows how to light for fantasy effects. There was only one time when we let Freddy walk into a normally lit room. That was when Freddy was in a tuxedo, with a Freddy-striped tie. He was at the home of the Patricia Arquette character [Kristin]. That was the first time, according to Mr. Shaye, that Freddy appeared without his hat."

Robert Englund (who had written a treatment for *Nightmare 3*) was back playing Freddy Krueger for the third time—and loving it. "It's gotten to the point," he said at the time, "where I instinctively know when Freddy should be cracking wise and when he should be scary. I had some ideas of my own about playing Freddy this time out. I wanted to play him a little older and a little more like a dirty old man. But there is a line in the script that says Freddy gets stronger by feeding off the souls of his victims. When I read that I knew the cantankerous stuff would have to go out the window."

Craig Wasson, who played Dr. Goldman, had also appeared in such genre thrillers as *Body Double* (1984) and *Ghost Story* (1981). He liked the "clean," polished quality of *Nightmare 3*'s script and the way his character changed during the film, taking on "the necessary traits to do battle with Krueger." He also enjoyed working with Heather Langenkamp. "No, we didn't have sex, but there was this one real hot kiss that just about melted the camera lens. Too bad they cut it."

As in the previous films, some name actors were brought in to bolster the cast of young unknowns. In *Nightmare 2* Clu Gulager and Hope Lange were hired to play parents. In *Nightmare 3* established TV-soap actress Brooke Bundy did a turn as Kristin's mom, who continues nagging her daughter even after she, the mother, has been beheaded by Krueger. When her real-life daughter heard about Bundy's decapitation scene she sighed "Gee, Mom, you get all the good stuff." Priscilla Pointer, who was both Amy Irving's movie and real-life mother in Brian De Palma's *Carrie* (1976), was cast as a doctor who has trouble crediting Neil and Nancy's bizarre stories about Freddy Krueger.

Two equally bizarre gueststars in the film were talk-show host Dick Cavett and perennial talk-show guest and cop-batterer Zsa Zsa Gabor, both of whom were thrilled to be appearing as themselves in a horror movie. In one of *Nightmare 3*'s most memorable sequences, Freddy appears on the Cavett show (in a dream sequence) and finally says to Gabor what most of America has been dying to hear for decades: "Frankly, Zsa Zsa, I don't give a fuck what you think!" He follows this bon mot with a vicious slash of his razored glove.

Tom Bellissimo did some effects work on *Nightmare 3* and subsequent entries. He says, "The great thing about working on these *Elm Streets* is that it is a fantastic education, because they are just filled with special effects. They hardly had any money so they hired us young guys, and we gave them our blood and they gave us change. They got a beautiful product, and we got to learn as much as we could."

Bellissimo was the "bone ghoul" for *Nightmare 3*, which means he built more than two hundred skeletons for one set. The budget wouldn't allow for the purchase of that many skeletons, so Tom made do with copies of the various bones using polyfoam. When the skeletons were assembled, they were hung all over Freddy's Hell.

Tom worked under grueling conditions in a warehouse across from the Los Angeles county jail. Non-union crews worked an average of fourteen hours per day and sometimes went for thirty hours without stopping. "If you make it through a couple of *Nightmares*," he says, "you can make it through just about

anything." Tom formed a special-effects company with his partner Charles Belardinelli, whom he met while working on *Nightmare 3*.

Perhaps the most memorable skeleton in *Nightmare 3*, however, is the one that comes to life in the climax at the junkyard. Director Russell was inspired by the astounding battle with animated skeletons brought to life by the veteran effects wizard Ray Harryhausen, in *Jason and the Argonauts* (1963), using stop-motion photography. (Harryhausen also animated a skeleton for a duel in the earlier *7th Voyage of Sinbad*.) Doug Beswick brought the Freddy skeleton to life using the same wondrous process.

"The skeleton was a ball-and-socket-jointed model," Beswick says. "It stood about fourteen inches tall and was modeled after a human skeleton. The actual skeletal bones were sculpted and shaped right on the armature. We didn't do any molding. We sculpted it in a material called 'super elasta clay.'"

Beswick's first step was to build the armature, a metal frame with metal ribs and two kinds of joints: a ball joint, "where you have a ball that fits into a socket, like on your shoulder," and a hinge joint, "which moves like a hinge but also has the ability to tighten, so that it holds its position. We used that in areas that had to have a lot of weight, like on the ball of the foot where normally there would be toes.

"The skeletal puppet was animated via stop-motion, where you move the puppet and then shoot one frame." This process is repeated over and over again to approximate actual movement. "For the background the skeleton was animated in front of a rear-projection screen, which is also advanced one frame at a time. The rear-projection footage is a carefully choreographed sequence of the actor reacting, or fighting, or whatever the action calls for."

Says Beswick, "the fights between Craig Wasson and John Saxon and the Freddy skeleton were filmed on location in an actual junkyard. Each scene was choreographed and rehearsed, with Robert Englund as the Freddy skeleton. We then filmed this action to be used as a reference take, which we used later during the stop-motion work. After receiving approval of this reference take, we then shot a take of the choreographed action, but this time without Robert Englund. In this last take we shot Saxon and Wasson fighting the imaginary Freddy skeleton. It was an imaginary fight because neither Englund nor the skeleton was present for the shot."

"What is really great," says Robert Englund, "is that the skeleton really does have the posture and the movement that Robert Englund has. That's because they worked with my movements on rotoscope." Englund enjoys getting involved with the special-effects process in the *Nightmare* movies. "It's fun to go out to the labs. It's fun to see the mock-ups and the models and the creatures hanging on the walls and displays from other projects these guys have done. I enjoy working with them."

Beswick also worked on part of the sequence in which disturbed teen Phil (Bradley Gregg) is turned into a marionette by Freddy, using his own veins for strings! Beswick put together the actual marionette that was hanging in Phil's room and provided inspiration for his nightmare. "Again, it was a ball-and-socket-jointed figure," says Beswick. "This time it had fabric over it, and the face and hands were just clay. That was a requirement of the script. The kid was making up something as a marionette. He didn't really have any tools, so he was just using clay and modeling it. Later in the picture it transforms into a sort of Freddy marionette."

For the Freddy marionette, Beswick used a variation on clay animation. "In clay animation," he says, "you would go in and resculpt the clay in each frame. We didn't do that. We made the heads in advance; forty-eight heads, and each one with a slightly different look. The first head looked like Freddy, and then we worked backwards until the head became a glob of clay. The last head was an unsculpted roughed-out head. To create the transformation of the unsculpted head turning into Freddy's head, we shot very short dissolves, like three-frame dissolves, between each head." After shooting a frame of the first head, "we took that head off and put the next head on and shot the next frame," and so on. "This technique is called replacement animation, because we replace the whole figure or, in this case, just the head."

Beswick did use regular clay animation for the sequence in which the fingertips on the Freddy marionette shoot out knives and the hand turns into a claw. The sequence was actually shot backwards, with the sheet-metal knives repeatedly shortened and the clay hand made into a fist and finally smoothed out into a mere glob. Run in reverse, says Beswick, "what you see is a glob of clay turning into a hand and then knives ejecting out of the fingertips."

Kevin Yagher was responsible for the big snake and the chest of souls in *Nightmare 3*. "The chest fit onto Robert," he says, "and was about an inch thick. It was a fiberglass undercover or armature. We attached little faces with eyeballs, all of which we moved with cables. We then placed a foam-latex skin over the armature. The finished chest was attached to his body with the cables running down his leg over to the controllers. On cue he would pull his shirt up and out of the way of the faces, and we would pull the cables to make the faces move and the eyeballs roll. We had ooze come out of

one face, and two faces could stretch out about two inches. I even threw in a little hand. The miniature heads were about three inches from the top of the head to the chin, and the little eyeballs were made with ball bearings.

"We built five Freddy snakes for *Nightmare 3*. One came up out of the floor and fell over. One was a half-snake that was to swallow Kristen. Another snake was twenty feet high, into which we put a stuntwoman. A fourth snake spits her out. The fifth snake was built with a radio-controlled head that looks up and says 'You' when it sees Alice."

Once the stuntwoman went into the twenty-foot snake, the crew moved it around so it would look as if she were trying to get out of its mouth. She was supposed to come out (of the fourth snake) along with a flood of vomit, but Image Engineering's vomiting machine wasn't working well and would only exude CO_2 from the snake's mouth. The stuntwoman came out dry. "It looked fine," Yagher says. "Besides, it was better for setting up the next shot not to have vomit all over the floor."

To make it look as if the snake is swallowing Patricia Arquette, the film was run in reverse, the only clue to the deception being that her hair is flowing in the wrong direction. They tried pushing the big snake onto the actress's body, but it looked more effective to pull it off her once she was inside, undulating the snake's body, and then running the sequence in reverse.

"All the facial expressions on the snakes were radio-controlled," says Yagher. "I did use cable to control some of the head movements and some of the body movements. On the snake head that says 'You' I used a pneumatic compressor because it weighed so much. We had an air compressor off to the side. With four levers we moved the cylinders that held up the head. We had cables, radio control and pneumatics all going at once to make a shot that lasts a few seconds on the screen."

Yagher also bumped off Freddy for the picture. "The demise of Freddy that I did for the end of *Nightmare 3* did show up on the screen. Once again, I created a mechanical puppet head using basically the same process as I did on the meltdown Freddy [in *Nightmare 2*]. This time the script called for a cross of light to shine out of Freddy's head. I built the head with an open cross in the skull. I rigged the light to shine through the open cross."

The effect on *Nightmare 3* that gave everyone the most difficult time wasn't an effect, as such, at all. "I needed a dramatic beat just before a big scare," director Russell remembers. "Kristin enters her dream version of the Elm Street house, and the key to me was to make a kind of weird, corrupt *Alice in Wonderland* out of it. There was a delicious-looking dinner laid out on a table. When Kristen walks by we do a dolly [moving] shot of it. It turns into this corrupted pig carcass, with flies and horrible things signifying evil, and it even moves. I needed to set up that evil atmosphere, and just as she looks at it, suddenly the pig jumps up and barks at her.

"I knew it would work. To everyone else it was a *barking pig*. The effects people came back with some outrageous estimate of three thousand dollars to make a puppet able to do that. We just didn't have the money. The producers looked at the barking pig in the script and said 'forget it,' but I knew that I needed that scare. I said to the prop guys . . . just get me a pig. Get me a real pig! A roasted pig! I had them get two, to make one look good and the other corrupted. We cut a hole in the table; some poor assistant lost a coin toss and had to put his hand up inside the pig. Basically we made a meat puppet out of the pig. It got some of the biggest screams.

"I must credit Roy Wagner for finding a way to light it so it probably looked better than the prop pig would have. I owe it to him and the kid who put his hand up inside the pig's head to make it work. The prop might have been the puppet from hell. Instead of three thousand dollars, it probably cost fifty dollars for two roasted pigs. That's show biz!"

According to Kevin Yagher, "the pig was supposed to come alive in the movie, but in reality it stunk after four days. It was disgusting. It was so bad that you always knew when you were near the pig set. I remember the smell and walking over to the pig. I was thinking that it could not be real because everything in this business is made up of urethane or foam rubber or something fake. I touched it and found it was greasy. I smelled my finger and it stunk. I couldn't believe it."

Charles Belardinelli was responsible for the special-effects carpentry. "I made all the breakaways," he says. "You know that scene where the monster comes through the floor and across the wall? I built that whole set."

Other highlights of *Nightmare 3* include the deaths of Taryn (Jennifer Rubin) and Jennifer (Penelope Sudrow). Taryn is an exjunkie who is confronted by a Freddy Krueger whose fingers have transformed into syringes (built by Kevin Yagher). Even worse, the punctures on her arm then transform themselves into little screaming mouths. These appliances were put directly on the actress's body by special-effects man Greg Cannom. Unfortunately, after eight hours of Cannom's work, the actress learned that the wires were hidden on the wrong side, and she had to return to the makeup room.

Jennifer is killed by a TV set that sprouts a head with Freddy's face, complete with antennae. Then mechanical arms crash out of the sides of the set to grab a puppet Jennifer, lift her in the air (the TV has been

placed on a high shelf), and smash her head right through the glass for a bloody and electrifying result. Yagher and Mark Shostrom worked on this effect.

The box-office success of the third colorful installment in the *Nightmare* series made it clear that there was definitely room for one more.

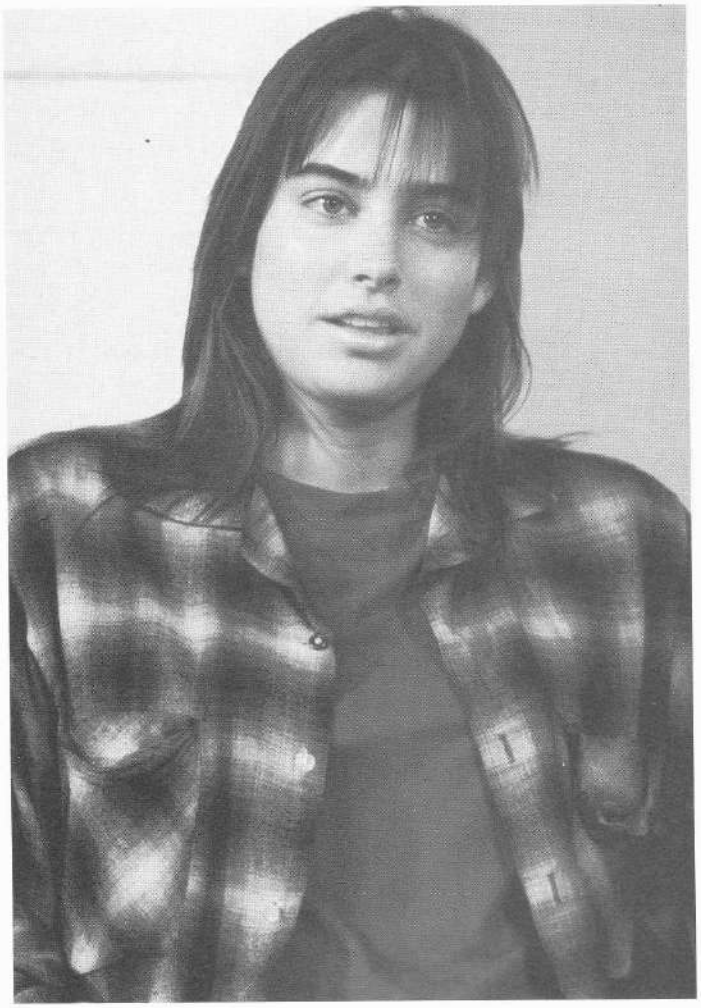
And then some.

Robert Englund as Freddy in *Nightmare 3*.

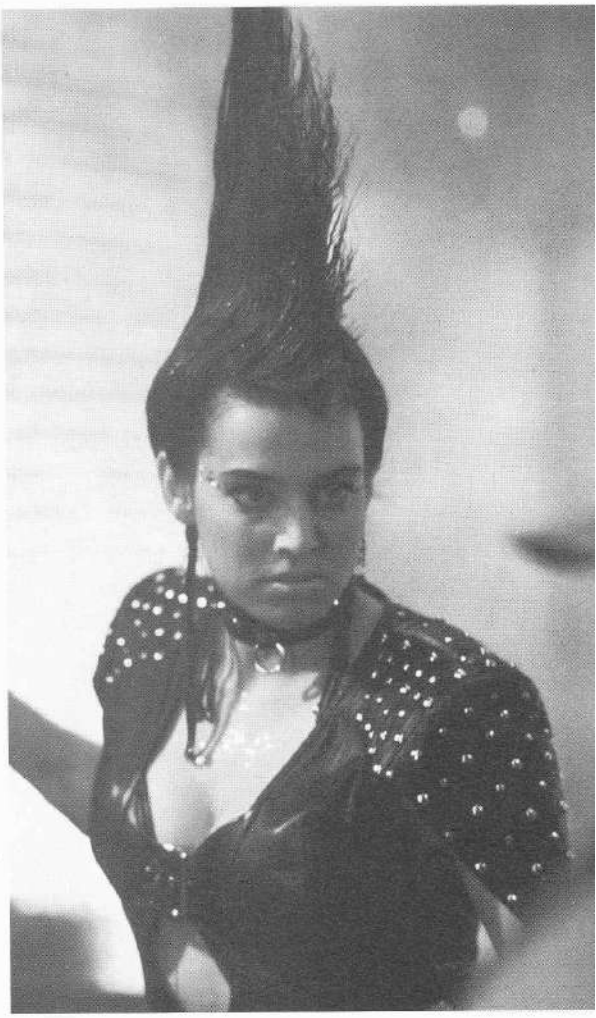
A long shot of the Elm Street house which is now Freddy's house.

Freddy's murdered children play outside his house.

Kristen Parker (Patricia Arquette) stumbles across the bodies of Freddy's previous victims in her first nightmare.



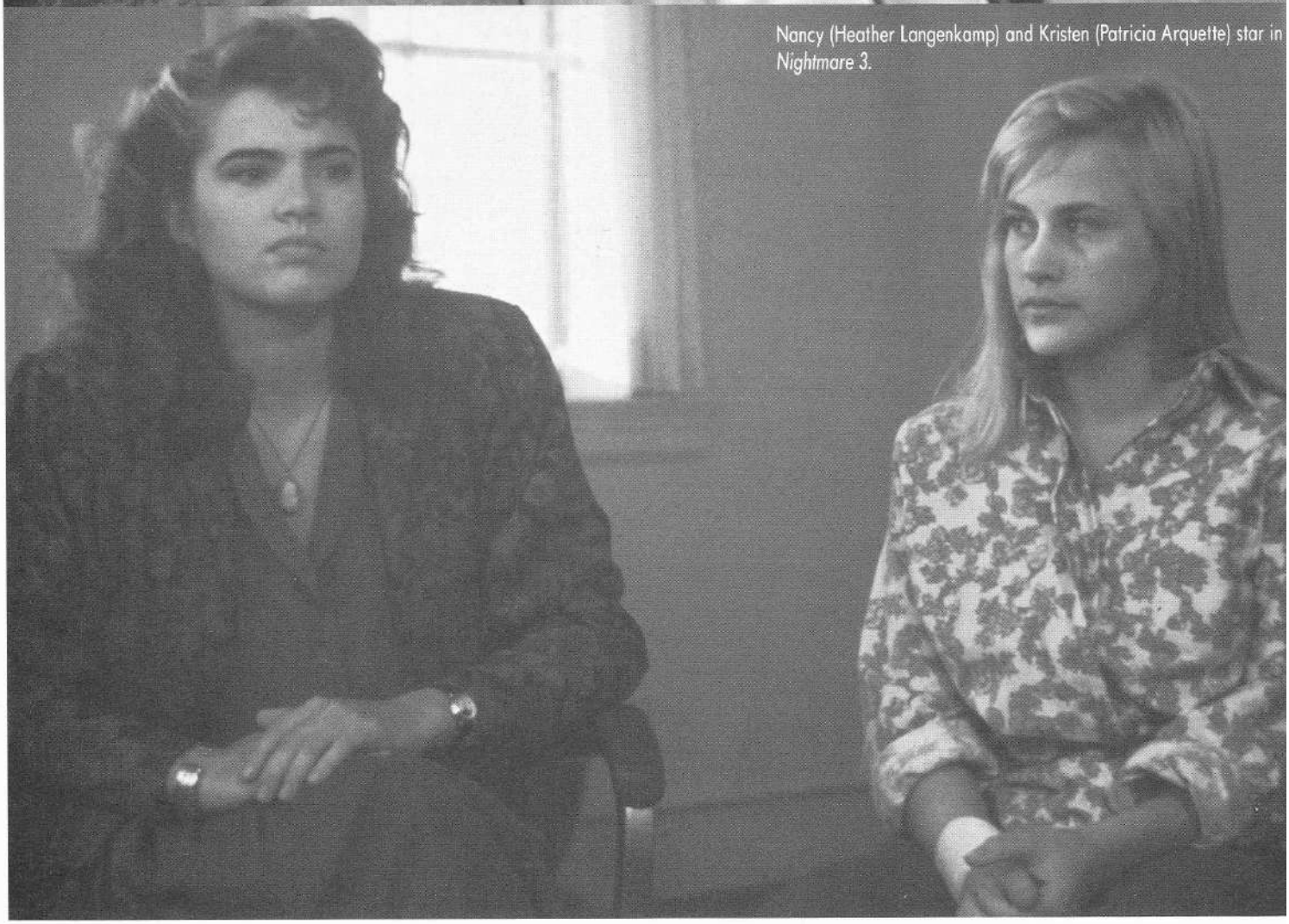
Jennifer Rubin as the character Taryn in *Nightmare 3*.



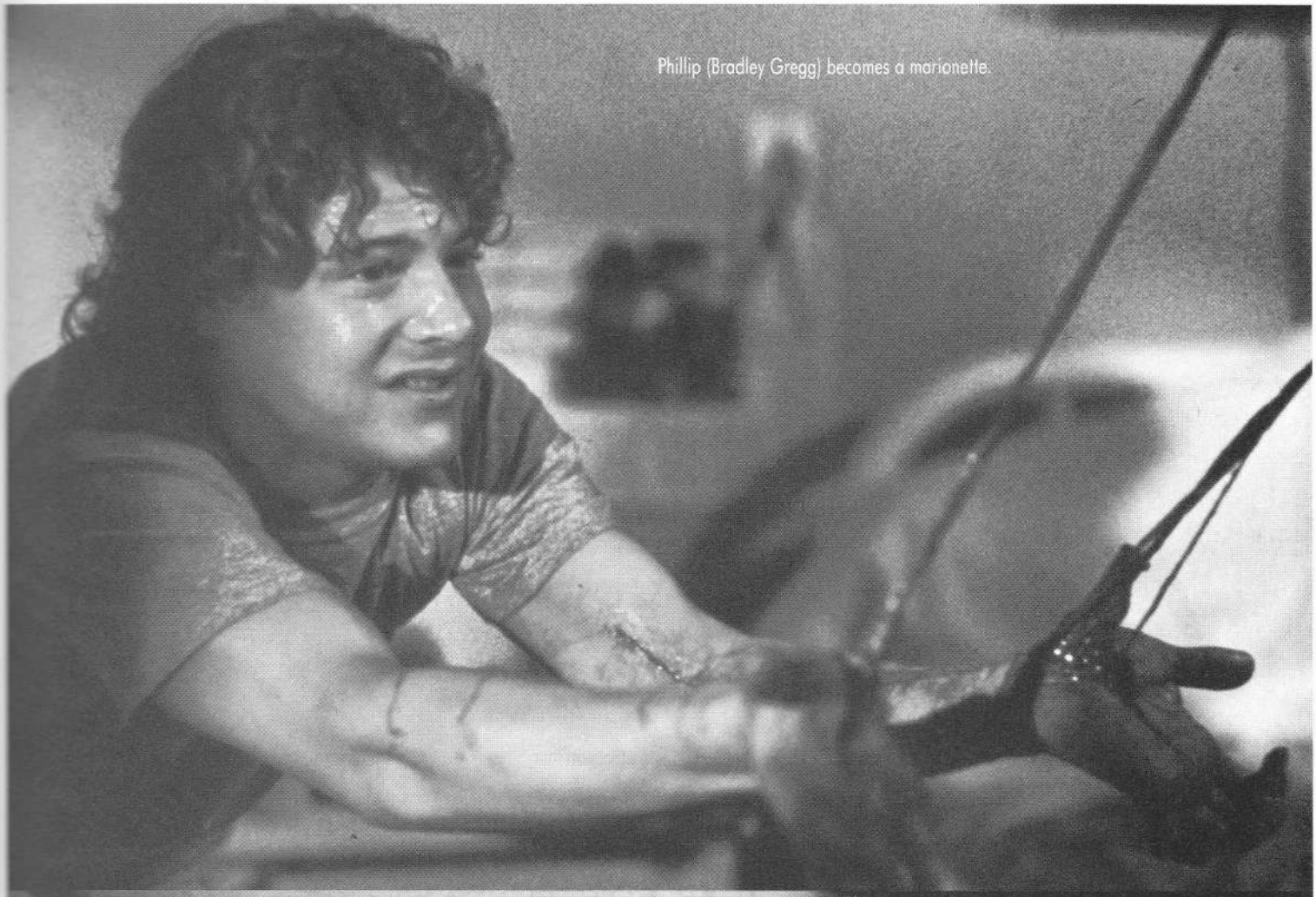
Taryn (Jennifer Rubin) is beautiful and bad in her dreams.

A sculpture of Taryn used in her fatal meeting with Freddy.

Arm appliance used in Phillip's puppet scene.

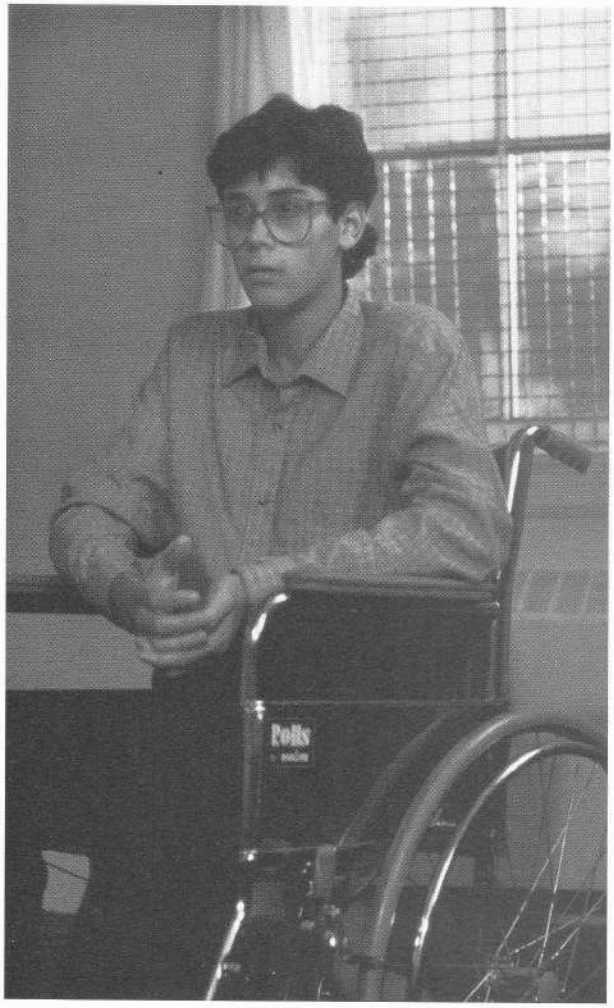


Nancy (Heather Langenkamp) and Kristen (Patricia Arquette) star in *Nightmare 3.*

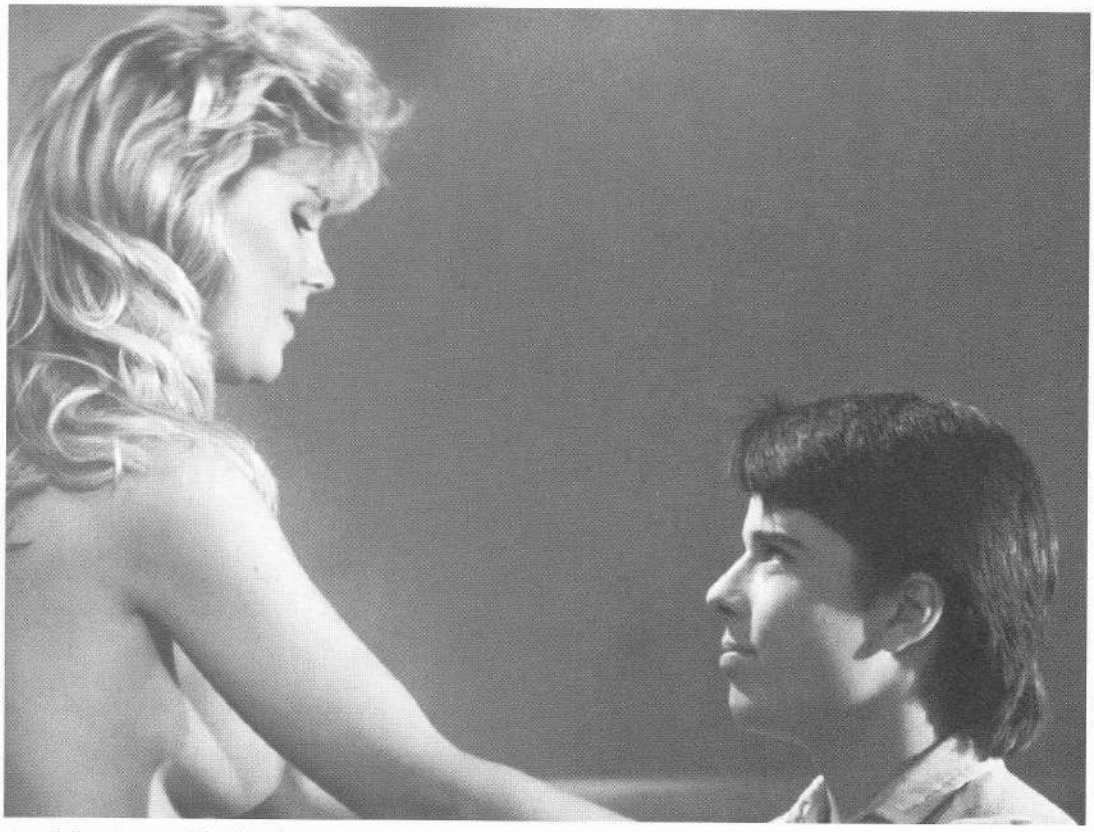


Phillip (Bradley Gregg) becomes a marionette.

Leg appliance used in Phillip's puppet scene.



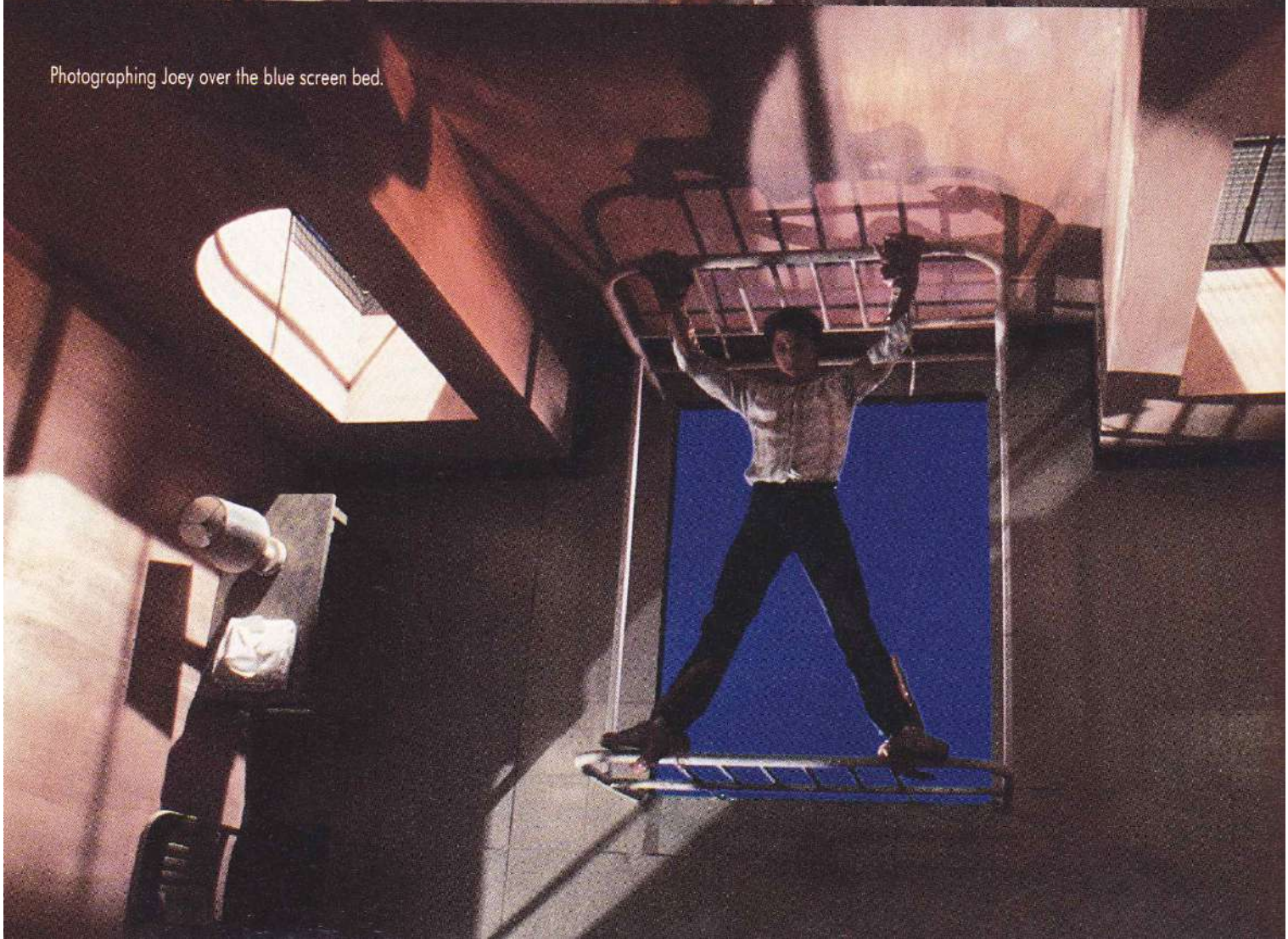
Will Stanton played by Ira Helden.



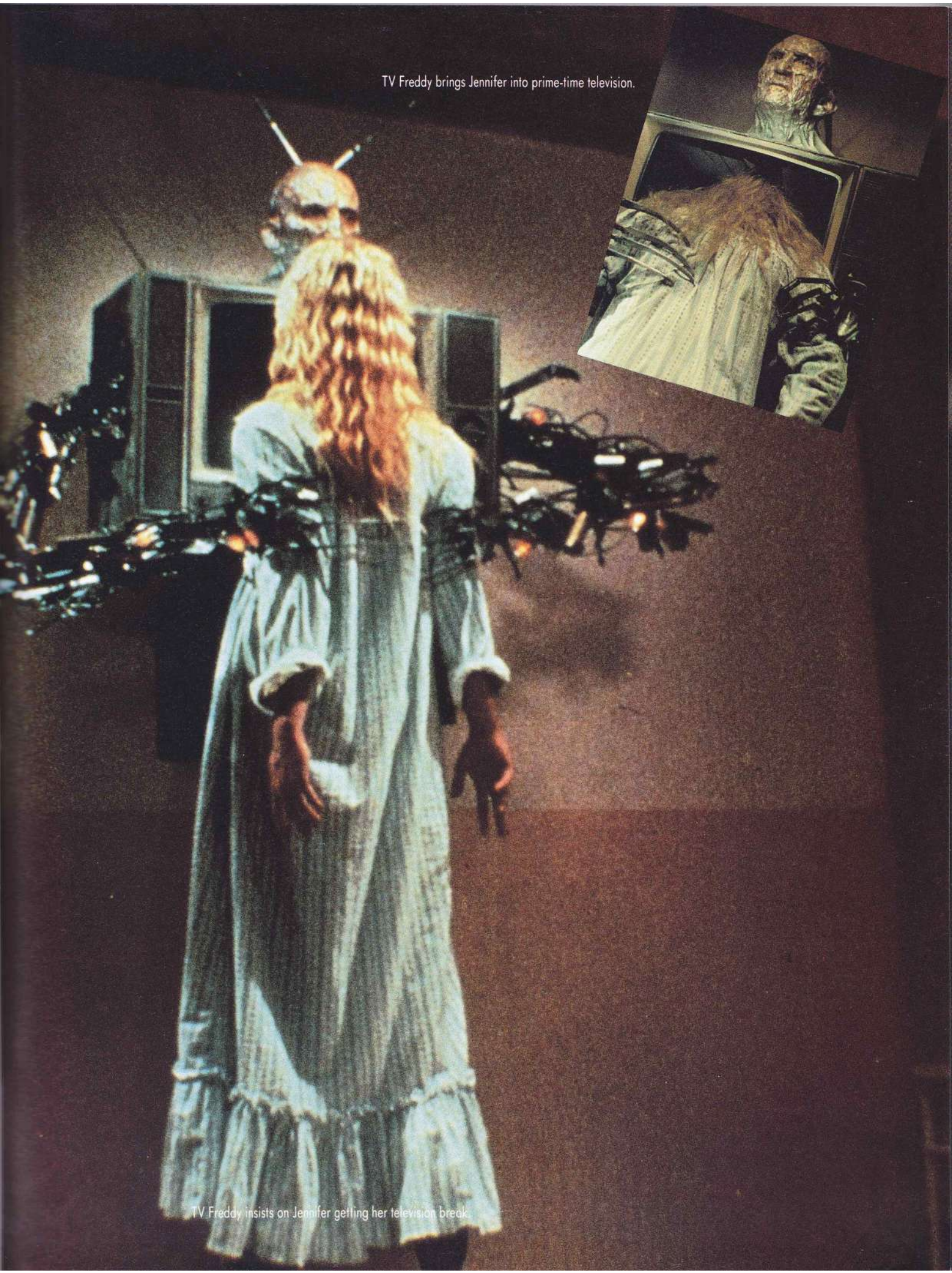
Joey falls asleep and finds his dream nurse.

Freddy becomes Joey's dream nurse.

Stage being set for Joey's blue screen shot.



Photographing Joey over the blue screen bed.

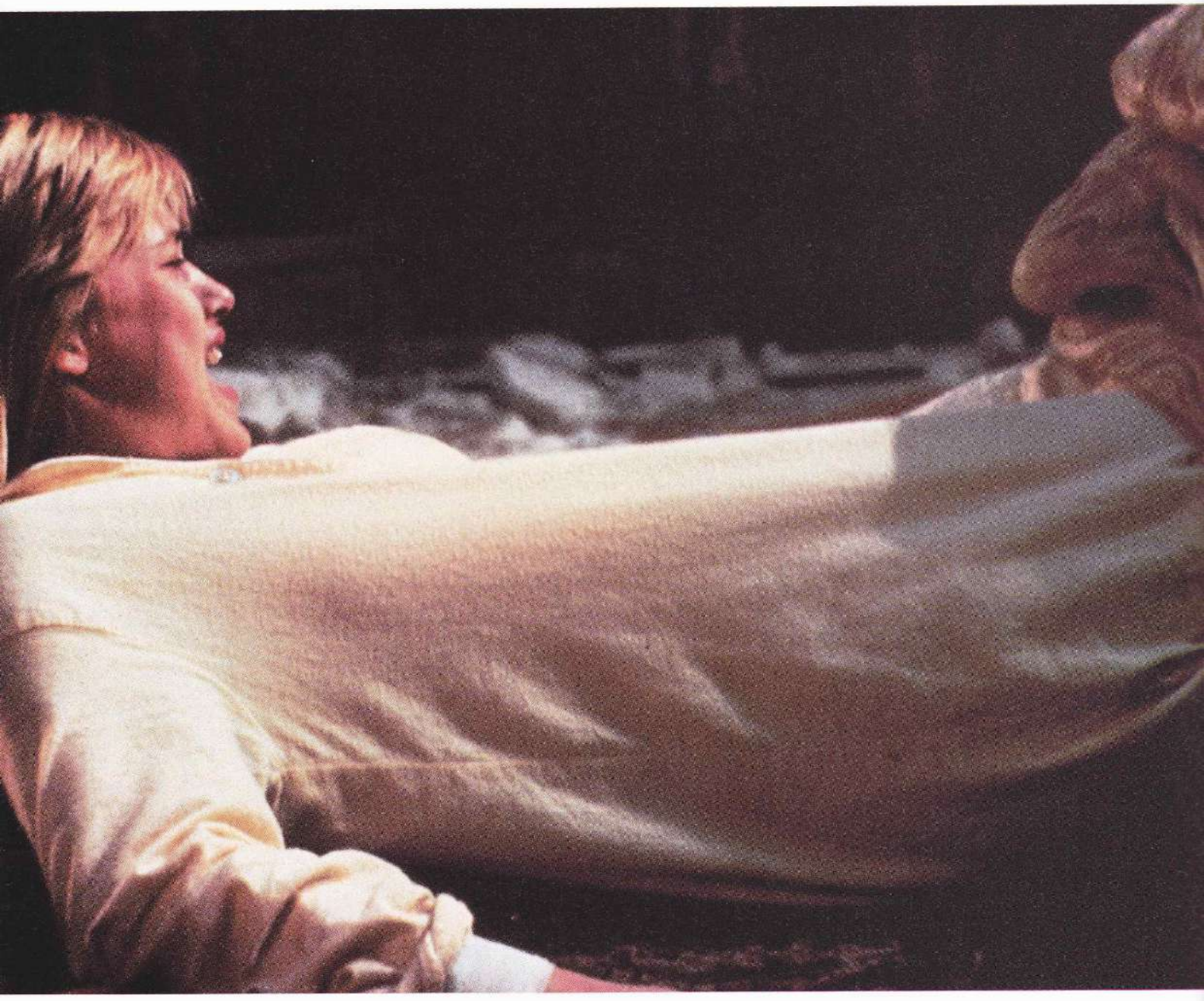


TV Freddy brings Jennifer into prime-time television.

TV Freddy insists on Jennifer getting her television break.

TV Freddy offers Jennifer (Penelope Sudrow) her big break into television.

Freddy in a tuxedo.



Kristen scoots into the Freddy-swallowing snake on the set of *Nightmare 3*.

Patricia Arquette relaxes during the filming of the Freddy snake scene.

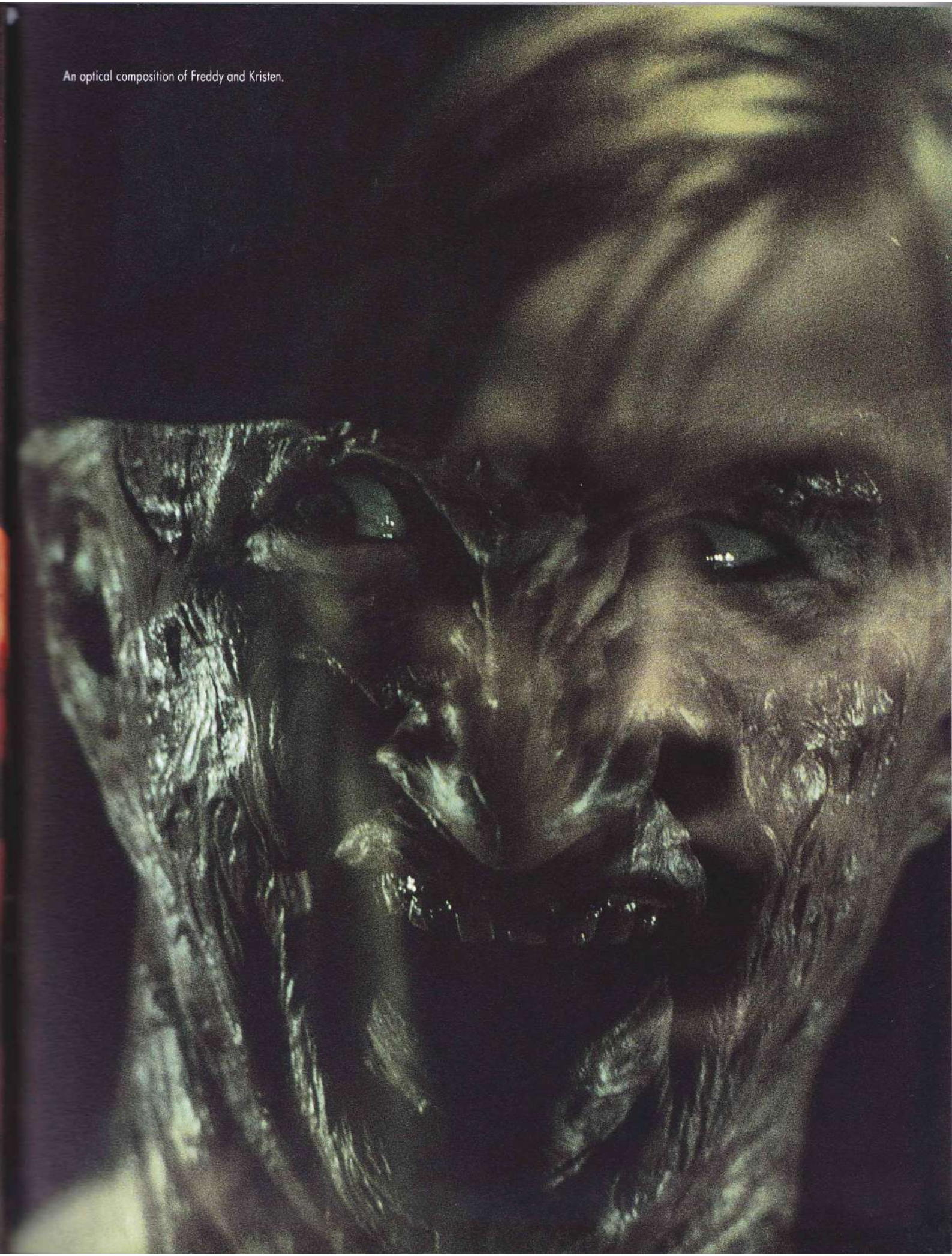
Kevin Yagher swallows the snake.

At Freddy's house, the rotten pig which is served for dinner tries to bite Kristen.

Freddy emerges in a dream.

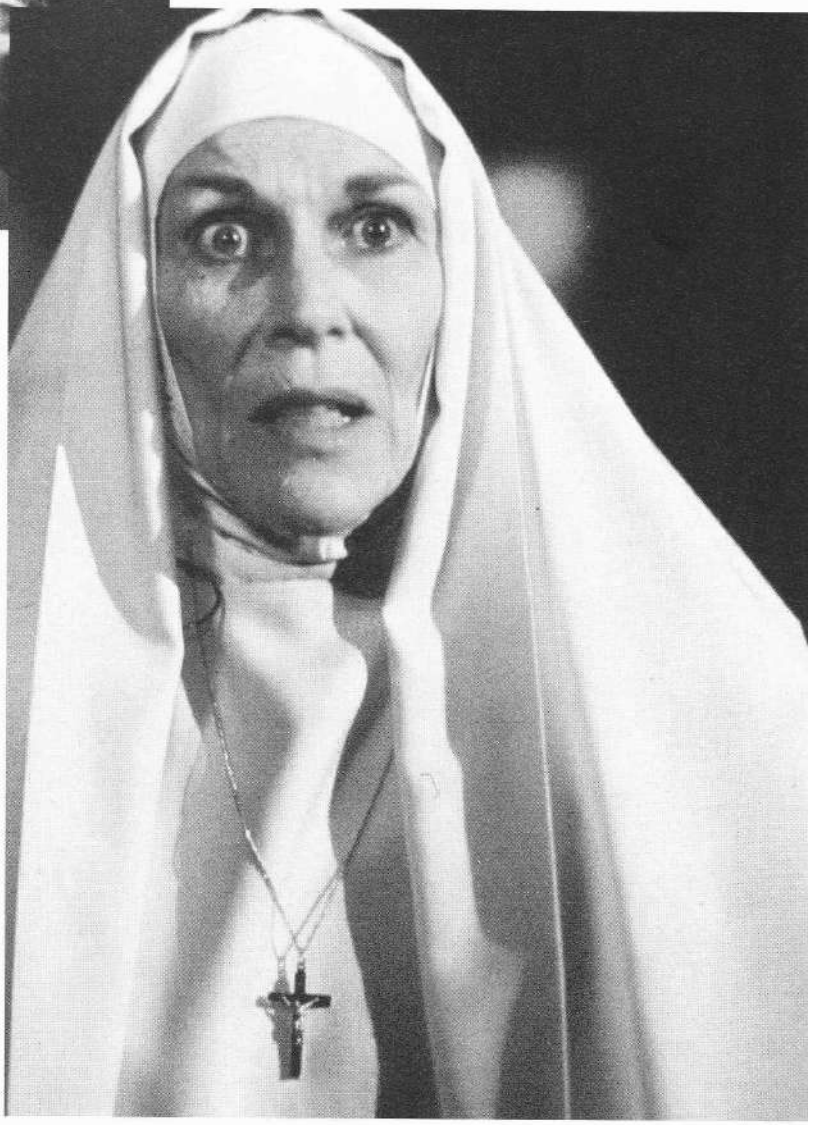
Freddy offers Taryn a new high.

Freddy gets his own high off of Taryn's blood.



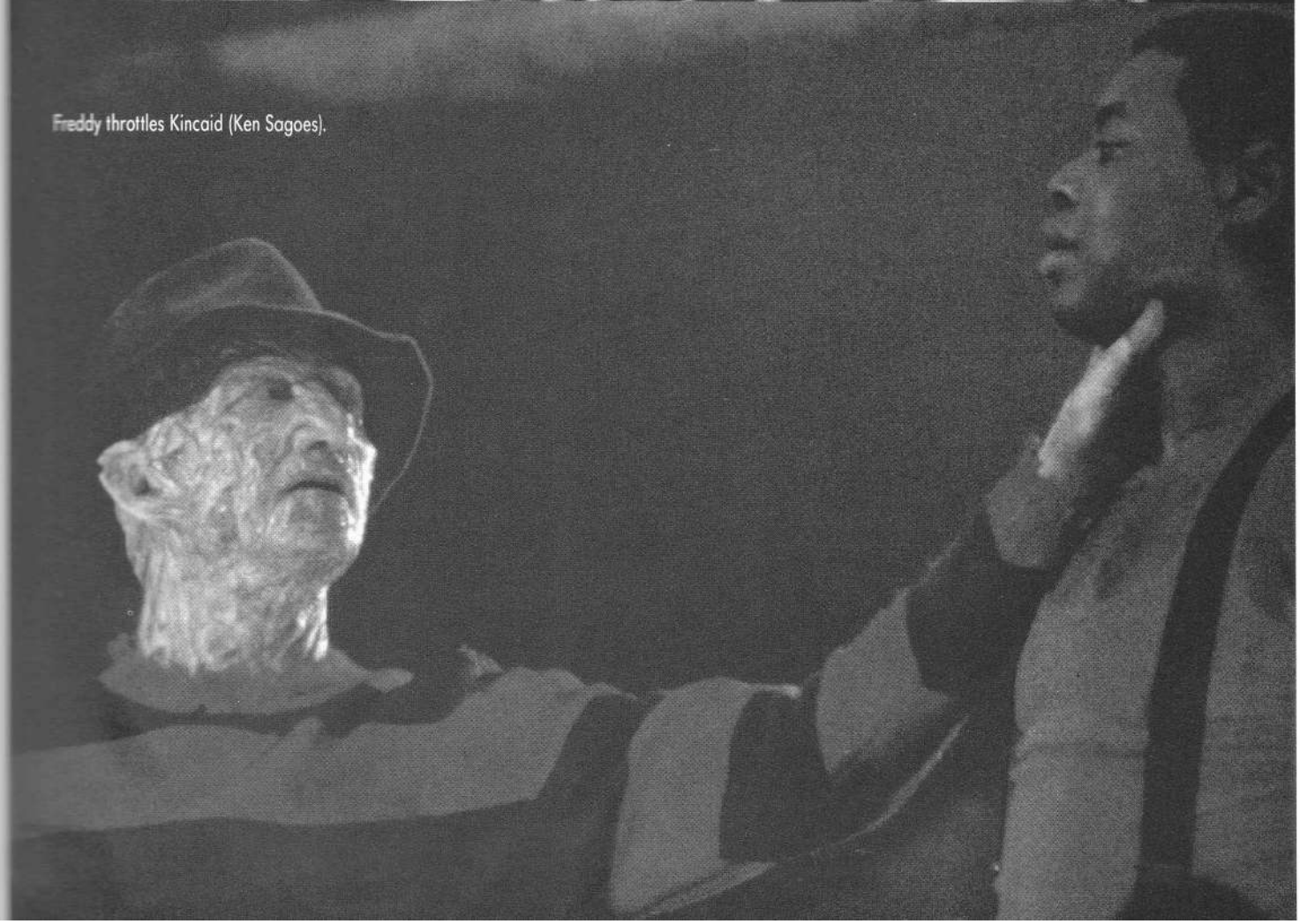
An optical composition of Freddy and Kristen.

Kristen's mother, Elaine Parker, loses her head.

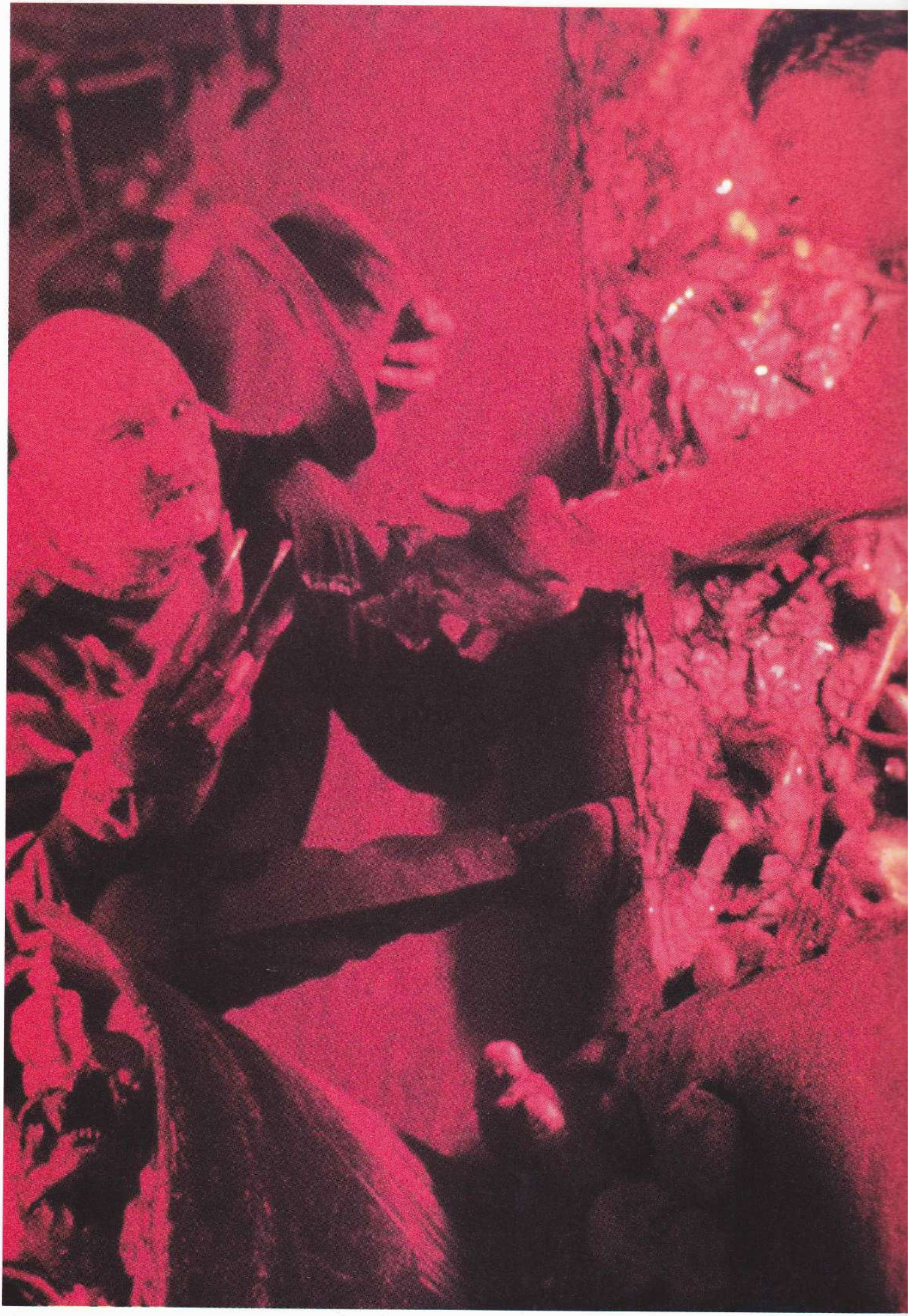


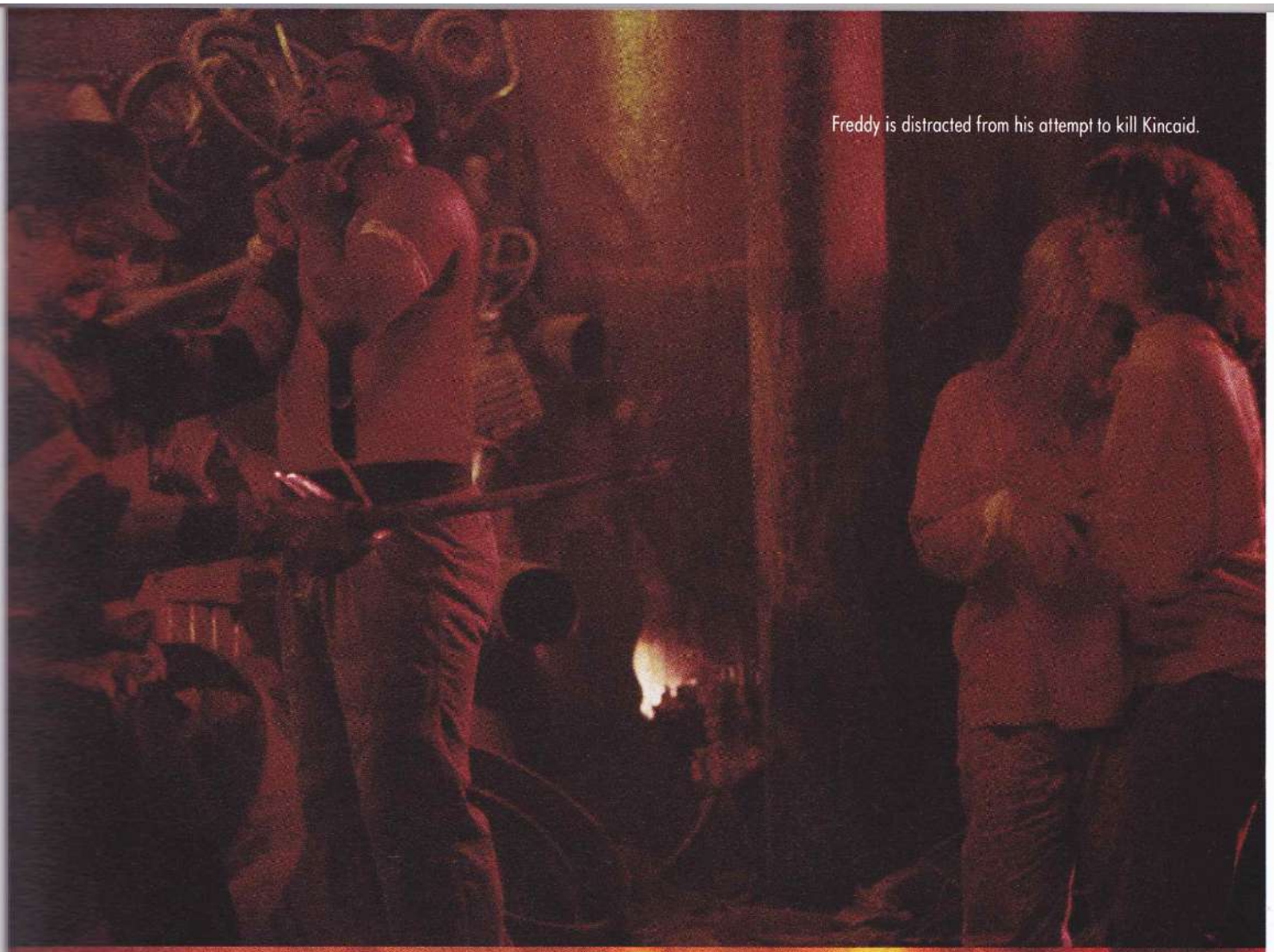
Freddy's mother, Amanda Krueger, played by Stacey Alden.

Neil (Craig Wasson) watches in horror as Freddy's bones reassemble themselves.

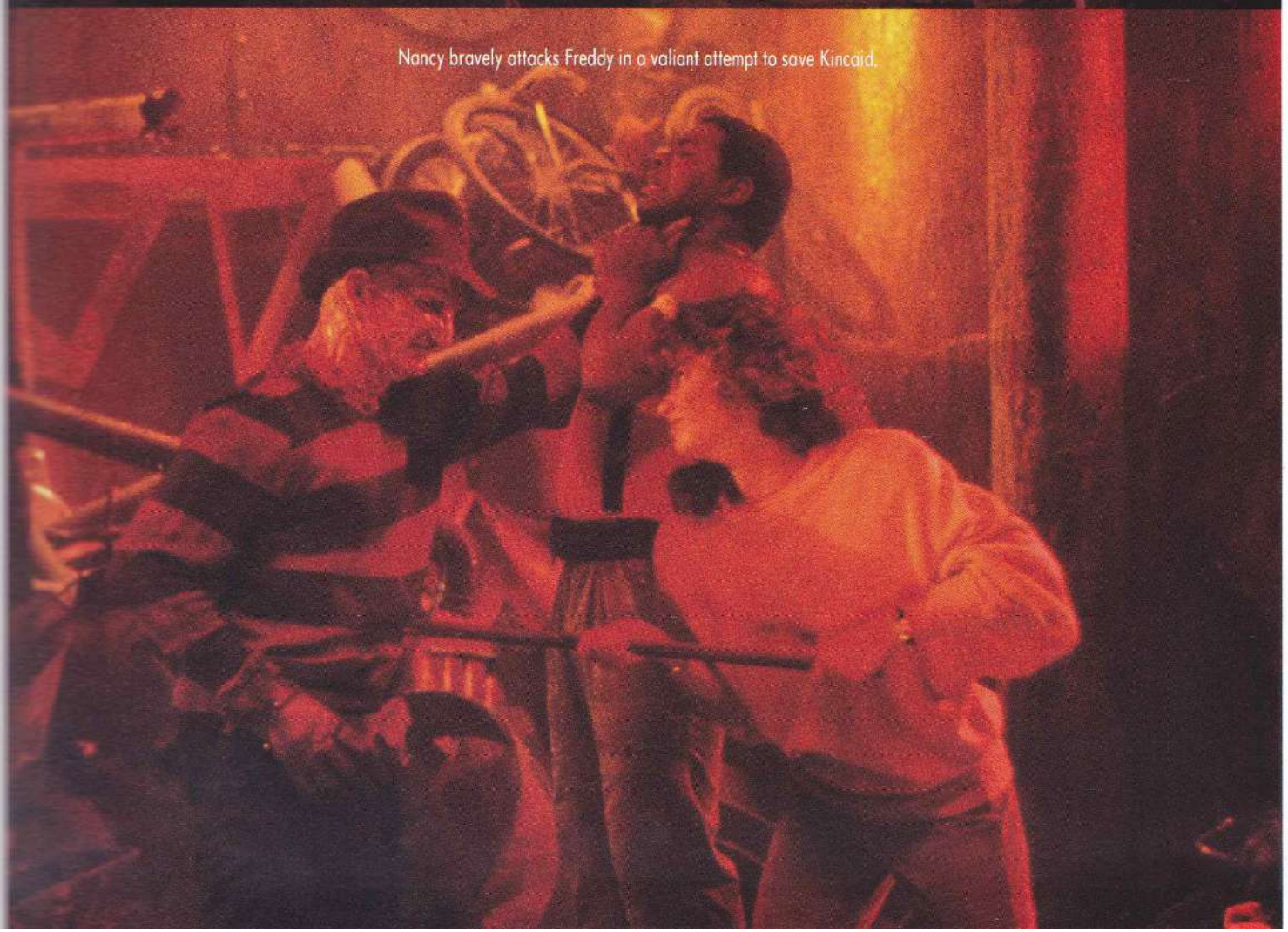


Freddy throttles Kincaid (Ken Sagoes).





Freddy is distracted from his attempt to kill Kincaid.



Nancy bravely attacks Freddy in a valiant attempt to save Kincaid.

Freddy finally kills Nancy, who defeated him in *Nightmare 1*.

Freddy joins Zsa Zsa Gabor on Dick Cavett's show.

4

A Nightmare on Elm Street 4: The Dream Master

A New Line Cinema release. 8/88. 93 mins. In Metrocolor. Directed by Renny Harlin. Produced by Robert Shaye, Rachel Talalay. Executive producers: Sara Risher, Stephen Diener. Screenplay by Brian Helgeland, Scott Pierce. Story by William Kotzwinkle, Helgeland. Director of photography: Steven Fierberg. Production designers: Mick Strawn, C.J. Strawn. Edited by Michael N. Knue, Chuck Weiss, Jack Tucker, Charley Coleman. Music by Craig Safan. Mechanical special effects: Image Engineering/Peter M. Chesney. Special makeup effects: Steve Johnson's XFX, Magical Media Industries/John Carl Buechler, Screaming Mad George, R. Christopher Biggs. Freddy makeup: Kevin Yagher. Special visual effects: Dream Quest Images.

CAST: Robert Englund (Freddy Krueger), Rodney Eastman (Joey), Danny Hassel (Danny), Andras Jones (Rick), Tuesday Knight (Kristen), Toy Newkirk (Sheila), Ken Sagoes (Kincaid), Brooke Theiss (Debbie), Lisa Wilcox (Alice), Brooke Bundy (Elaine), Jeff Levine (Paramedic), Nicholas Mele (Johnson), John Beckman (Coach), Hope Marie Carlton (Waterbed bunny), Kristen Clayton (Little Girl), Linnea Quigley (Soul from Freddy's chest).

Nightmare 4 was the most successful of the *Nightmare* movies, earning over $49 million. (Its predecessor earned $44 million; *Nightmare 2,* $29 million.)

The basic plot of the movie has to do with Freddy coming back to kill the "dream warriors" who were left alive at the end of *Nightmare 3*. Kincaid (Ken Sagoes) is the first victim, dreaming that he's in the junkyard where Freddy's bones were reinterred at the end of *3*. Freddy's bones come out of the ground, and junk cars nearly fall over onto the boy. Freddy uses his trademark blades to pierce Kincaid's heart.

Joey (Rodney Eastman) is pulled to his death by a beautiful model swimming inside his water bed (Freddy again), and Kristen (Tuesday Knight) is burned alive in a fiery furnace. New victims include Sheila (Freddy literally sucks her breath away), Rick (who gets into a karate match he ultimately loses to an invisible Freddy), and Debbie (Freddy turns her into a bug and puts her in a roach motel), played by Toy Newkirk, Andras Jones, and Brooke Theiss respectively.

The new heroine, Alice (Lisa Wilcox) takes over where Kristen left off. She believes in the existence of a dream master, a "guardian of good dreams," who can help them in the fight against Freddy. When one by one of her friends die, and the boy Alice cares for, Danny (Danny Hassel), is injured and rushed to an operating room, Alice determines to take on Freddy herself. In her dreams she becomes a warrior, the dream master of her fantasies.

When Dan falls asleep in the hospital he, too, enters the dream, but Alice is able to save them both when they enter a church. Light from a piece of stained glass hits Freddy, and the souls of his many victims tear out of his body, exploding him.

"We had a lot of script problems on *4*," says Rachel Talalay, who coproduced it, "with the Writers [Guild] strike. There were a lot of bits and pieces being thrown together rather than one writer writing a story. It was a real mess. We basically developed the characters and their dreams and started prepping the movie. Then we wrote a story around them, which is a very simple story basically. It's really set-them-up-and-knock-them-down, but with those wonderful dream escapades around them. All the attention went into the set pieces. That is why Renny [Harlin, the director] put so much attention into the special effects. There was not much of a story. We were developing and prepping the special effects before we had any script at all."

Renny Harlin says, "I had to get very involved in writing the screenplay because we had one we were very unhappy with. We almost completely changed the character motivation, the relationships, the dialogue, and especially the dream sequences, which were almost all re-conceived." He credits the storyline with contributing to the major success of *Nightmare 4* "because it was really about a mousy girl who finds herself and gains strength, physically and mentally, to cope with all the problems in life. It was done through supernatural events, but it was a very simple story that touched, I believe, the hearts of our core audience."

"My approach to the fourth installment," Harlin says, "was to create something bigger than life and go more into the surreal, rather than just make a straightforward horror movie. I wanted to elevate Freddy Krueger to star status and make him appear more like a James Bond kind of hero rather than your normal bogeyman. In my whole approach to the visual aspects of the movie, I wanted to go more for the surreal and bizarre instead of more predictable scares. I used more

imagination and approached the movie so that it would appeal to all age groups: For the young audience it would give the exciting horror sequences and humor and also carry some references to literature and other movies; for older moviegoers I offered folk legends and other things that the more well-read and educated audiences could appreciate.

"Humor had been used before in the *Nightmare* series, but probably not to the extent that we did. Although the key was to build up Freddy's character to the status of a cult hero, I didn't believe that in the fourth installment audiences would be seriously scared of him, because they knew his tricks already. Therefore, I really wanted to make him bigger than life and more heroic and amazing. I did this with some low-angle shots of Freddy, and his whole introduction. I wanted him to appear somewhat comical, scary, and really mythical."

"Renny is quite brilliant," says Robert Englund. "I have always played Freddy bigger than life, more heroic, amazing, and mythical. Renny was the first director to take advantage of what I have always done. When I walk down a hall I am Gary Cooper or John Wayne. I walk that walk. I thrust my pelvis out. I'm going to kill any teenager who comes near my boiler room. I am going to vivisect them, baste them, and eat them. Renny saw that in the earlier movies. Renny was the first director who stylistically exploited that.

"I was exhausted at the beginning of *4*, because I had just finished a big job. I remember when I got my second wind; it was when Renny showed me a rough cut of the sequences from the junkyard. It was so brilliant that I would have done anything he asked me from that moment on."

"My approach to the movie was that it had to look very modern, very stunning, through lighting and camerawork," says Harlin. "I wanted to use innovative lens choices, camera angles, and especially camera moves. My feeling was that the MTV generation, our main audience, has very sophisticated taste in a visual sense, and I had to offer them something that was beyond what they were used to, or at least matched what they could get on TV in music videos and commercials. For that reason I used alot of cameras, alot of crane shots, trick shots, high angles, low angles, anything to startle, pull, and suck the audience into the story. Also, in several action sequences, I used multiple cameras. I tried to build the sets so that we could shoot them from various angles, and not just from one angle. Most of the time I had the sets built without ceilings so that I could use high-angle crane shots."

Harlin was also very involved in the special-effects process. "I storyboarded every shot of the movie, which amounted to close to two thousand illustrations, and I basically designed all special-effects sequences. I hired different companies to do the physical and optical effects and was very involved in their supervising and doing them on-set and in postproduction."

John Carl Buechler's Magical Media Industries was responsible for much of the excellent special-effects work. His group built, among other things, "the chest of souls near the beginning of the film where the new girl Alice is introduced to Freddy's world," says Buechler. "The previous girl, Kristen, gets sucked into Freddy's chest, and she becomes one of the many faces on his chest. Harlin wanted this to be more high-tech [than the chest of souls in *Nightmare 3*, which Buechler admired]."[4]

"We started very standard," Buechler says. "We had Robert Englund come out to the shop, and we did a light casting of his chest. From there we began a sculpture. We did a couple of interesting things with the chest. We had a gripping hand that was completely articulated. We had twelve faces which pitched and moved and opened and closed their mouths and made expressions; even their tongues were animated. Some of them were covered by Freddy's garment, because we didn't know how big the whole was going to be. The faces were hooked up to a radio-control system on the back. Robert Englund wore it on his back, like a backpack. He was completely self-contained and mobile.

"The standard at that point was to create all these things with cable-controlled lever action and stand just offcamera. Whereas in this particular situation, every face was on a radio-control transceiver. Rather than the obligatory twenty-four operators for something this complex, we had three radio-control operators offscreen that did all the movements."

The several stages to making this chest utilized clay sculptures, silicone molds, gypsum cement, foam-latex skins, and a fiberglass understructure. Hinges and pivots were attached to the jaws of the faces. One face was sculpted to look exactly like Kristen and was built, according to Buechler, "one-third original scale. The eyes moved, the brows moved, the face could roll, it could smile, it could blink, it could talk if we wanted it to, but all it did in the movie was scream and look very concerned. Heidi Snyder sculpted that."

Beuchler is also proud of a grasping hand used with the chest of souls: "We built a radio-control grip that looked like a Freddy glove. The operator would wear a glove which had a transceiver built into it. The transceivers would record the operator's hand movement and transmit it to a small hand on the chest piece. This element was not just a head; it was an entire body, complete with hand, fused onto Freddy's chest. If you look closely you can see it in the movie. One hand is

pushing out and grasping. The operator wearing the glove would move his hand and fingers. Any movement the operator made would be copied exactly by the tiny hand on Freddy's chest."

A memorable scene in *Nightmare 4* features a "horror pizza," with the heads of Freddy's victims in place of meatballs. "Each head was hooked up to its own little radio motor," says Buechler. "It was capable of two to three different movements, depending on how much articulation we gave it through the sculpture. We didn't so much sculpt as modify a clay casting.

"We made a mold of a pizza in alginate, the same material that a dentist will put in your mouth when he is taking a casting to make false teeth. We made a clay press out of oil-based clay, melting it in a double boiler until it became molten. Next we poured the molten clay into the alginate mold of the pizza, and it took the shape of the molded information."

The meatball heads were made of a foam latex that looked exactly like the pizza. "We created a fiberglass element that took the precise convoluted form beneath the foam skin. The little heads were cut out of the fiberglass element. The jaws were hinged to the skulls. Pivots with levers and controls were added to the skulls so these little faces could make expressions. We inserted little tongues that could move."

For the scene in which Rick is speared by Freddy and eaten, Buechler "created a huge pizza appliance. It was about the size of a wall. It was a large sculpture of what the pizza looked like, fabricated in foam rubber. A meatball appliance that actually fused onto his own face was created around that area where Rick's face was to appear. We built this part of the pizza standing up like a wall; that way the actor could put his face into the appliance standing up. We shot the slice of pizza upright with his face superimposed on it. We dollied backwards, away from it, to give the illusion that we were pushing in on it. We shot it in reverse.

"That was intercut with two stages of the pizza. The first stage was all the meatball heads screaming, including Rick's little meatball head, then we cut to the larger-than-life appliance with a reverse shot, as I explained, and while we had that shot cut away, it gave us the opportunity to restructure the pizza. We removed the meatball head. We had already created our own Freddy glove with a hollow blade that had this little animatronic meatball attached to the end of the blade. The head had already been plucked onto the blade.

"The blade was hollow because it had wires and cables running through it. The meatball head's servomotors were secreted down Robert Englund's arm. The wires and cables went from all the levers and articulating pieces in the meatball head to the servomotors, and then to a transceiver offcamera." The wires ran down Englund's arm and were hidden under his sleeve out of camera range.

Buechler also did the "Freddy hole," which occurs during Alice's final confrontation with Freddy. "She takes what looks like a raygun and blasts a hole in his chest," says Buechler. "We created a fully articulated Freddy torso with beating heart and lungs and a large hole all the way through it. The camera starts on Alice, then pulls through the hole in Freddy's chest. We shot live on the set. The camera started with Alice aiming her gun and then pulled through Freddy's chest, past a beating heart and pumping lungs, to reveal the back of what you think is Robert Englund. He appears to be standing there with a hole going all the way through him.

"The shot of the beating heart and lungs was mounted onto a motion-control camera. Then a shot of Robert Englund was mounted on the camera and lined up optically with [that] shot. The camera then filmed the two shots, thereby making a composite of the mechanically beating heart and lungs and Englund."

One of the most astounding and original sequences in *Nightmare 4* is Debbie's transformation into a cockroach. This effect was done by Screaming Mad George, who explains: "The arms were made of vacuum foam with a simple joint in the middle and the foam wrapped around it. There were no cables because the cockroach arms were moved by the actress's own hands. In the storyboard her hands came from the side, but that made her look like a Japanese [movie] monster. When I studied the cockroaches I saw that their legs came from the side and bent a certain way. I realized that I could have the cockroach's legs on her side, with her arms inside the legs. I put another set of arms on her shoulders, so they would all look real. The arms were attached to a corset that had a gelatin skin that appeared to break open to let the cockroach's arms out."

Screaming Mad George molded body and face casts for Brooke Theiss, who played Debbie. "The body cast was used when Debbie is shown on the bench press, and her arms appear to break at her elbows. In reality her body is under the bench, and her head is sticking up. Attached to her neck is the body cast with the gelatin arms that will be broken. The body cast is made of fiberglass."

For the scene in which Debbie's head transforms into a cockroach head, George says, "we made a transformation head and put it in on a table. We then rigged the head from underneath the table. The skin on the transformation head was actually a series of layered membranes that peeled away. The cockroach head was compressed inside the layers of skin. As the layers are peeled away the human head opens up and appears to

transform into a cockroach head. We had to compress the cockroach head because it was too big to fit inside a human head.

"I hate bugs," Screaming Mad George declares. "I like to create them, but the real things I cannot take."

Jim Doyle was one of the mechanical-effects designers for the film and worked on a number of effects, including the scene in which Alice is pulled off a balcony and into a movie screen. "The art department built the balcony, and I had to do a mechanical rig [that would] get the thing to tilt. I actually did it with a great big forklift." When Alice encounters the shark-like Freddy on a beach, "we actually towed it with a little altering cable. We dug down into a beach near a lake in Place Verdas—the smallest lake I've ever seen in my life. It ended up taking a lot of power to move all that sand."

Doyle also did the collapsing truck that Alice thinks she's driven into Freddy. "It was built with a ramrod," says Doyle. "The truck was stripped, and there was a ramrod going all the way through it. It was tied to the cables that were anchored all the way back on the street. They just towed it up to speed, and when it went off the end of the track it hit the end of those cables, [which] just sucked the guts right through the middle of the truck; it just pulled it in."

Doyle also came up with and implemented the idea of the beautiful girl in Joey's waterbed who drags him down to his death. According to Tom Bellissimo, "the bed was actually a six-foot-high water tank that Jim built with a waterbed on top. A see-through false floor was constructed on top of the tank, and then the waterbed was built on top of the false floor. When the camera shot down from above the top of the tank, it looked like a two-foot-high waterbed. Jim Doyle, who enjoyed swimming and diving, stayed in the tank under the girl and held her up to the bottom of the see-through waterbed. It is easy to get someone inside a waterbed when it is six feet deep."

Bellissimo explains how Kristen's death in the furnace was accomplished: "The special-effects team built a swimming pool and then put up a fake wall that looked like the boiler. In the pool they constructed fire bars that would shoot propane from under the water. They also put a fire bar with propane under the lip of the boiler door. When they lit the propane bar that was behind and down below the boiler door, the flame shot up. When the boiler was photographed, it looked like a fire right inside the door. The propane that bubbled up from under the water became a raging fire. When the door was opened, all one saw through the boiler door was a sea of flames. A stuntwoman dove through the fake door and the flames into the pool of water. She had to miss the propane bars and keep herself under the water until she reached the other end of the pool. No one was hurt."

Tom also worked on the junkyard scene in which Kincaid is killed by Freddy. To create the effect of a dog that can urinate fire, a mechanical hindsection of the animal was built. The leg could lift upward, and a tube connected to a Hudson sprayer was put beneath its crotch. The sprayer was filled with combustible fluid, turning the dog into a flamethrower. The resultant explosion was a separate shot in which a false top layer of dirt over a large pre-dug hole was blown away, making it look as if a larger explosion had left a crater.

Freddy's rebirth at the altar was a combination of various special-effects techniques, including the aforementioned chest of souls. "We also used another completely puppetted, Freddy Krueger life-sized doll," says Renny Harlin. "In the sequences where we see Freddy's chest really buckling in the close-ups, we had about a dozen people behind a thirty-foot-high chest piece, some of them naked, pressing through the skin and creating the feeling of souls trying to break free."

Kevin Yagher was back doing Freddy's makeup for *Nightmare 4*. "I brought back the hooked nose and widened it more and made it a combination of [the noses in] *2* and *3*."

Despite mixed critical reactions, *Nightmare 4*'s stupendous box-office gross made it clear that the sick, twisted saga of Freddy Krueger was not quite over.

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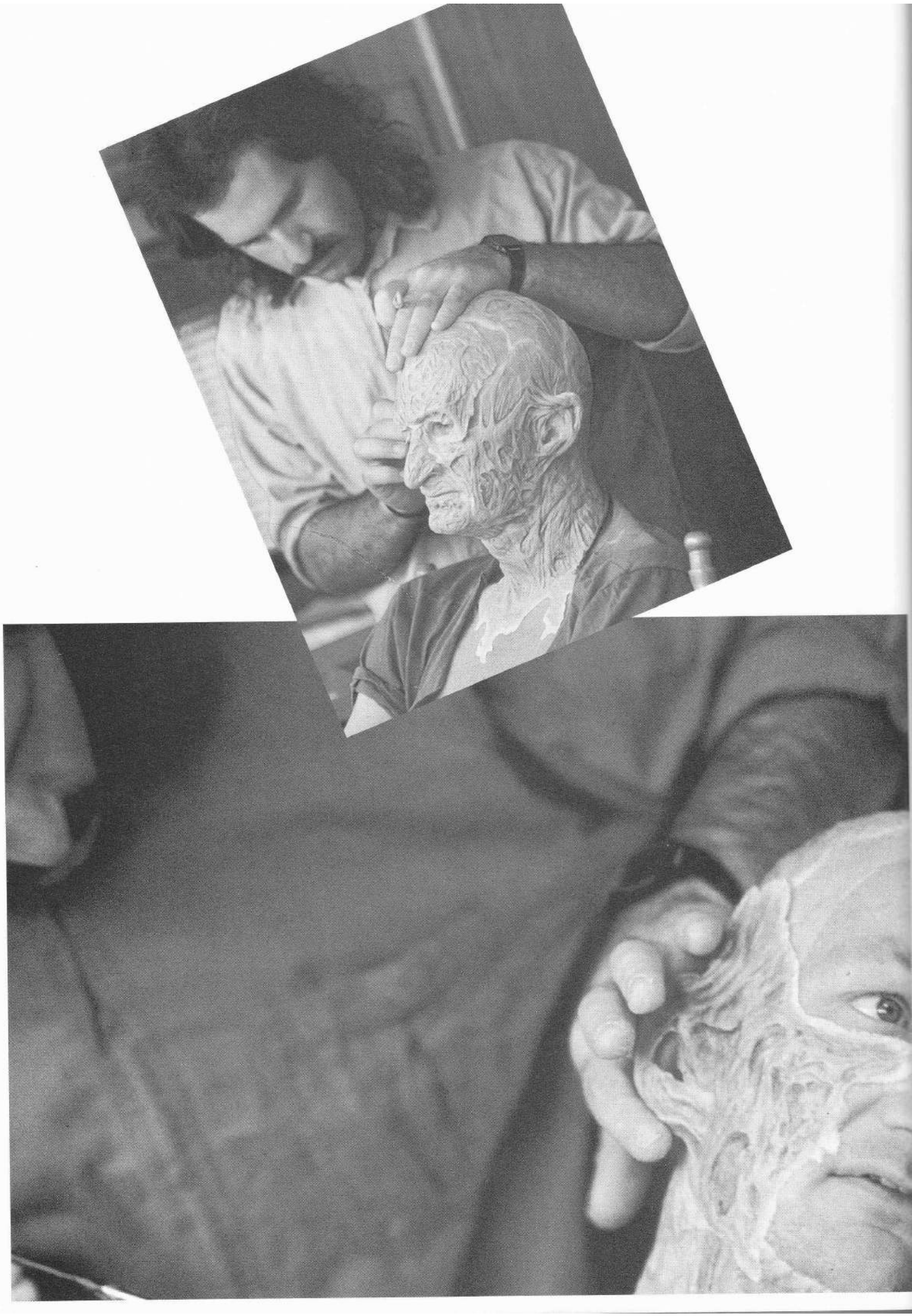
[4]The second chest of souls in *Nightmare 4* was done by Steve Johnson.

Four photographs showing Howard Burger applying the Freddy makeup to Roger Englund for Kevin Yagher.



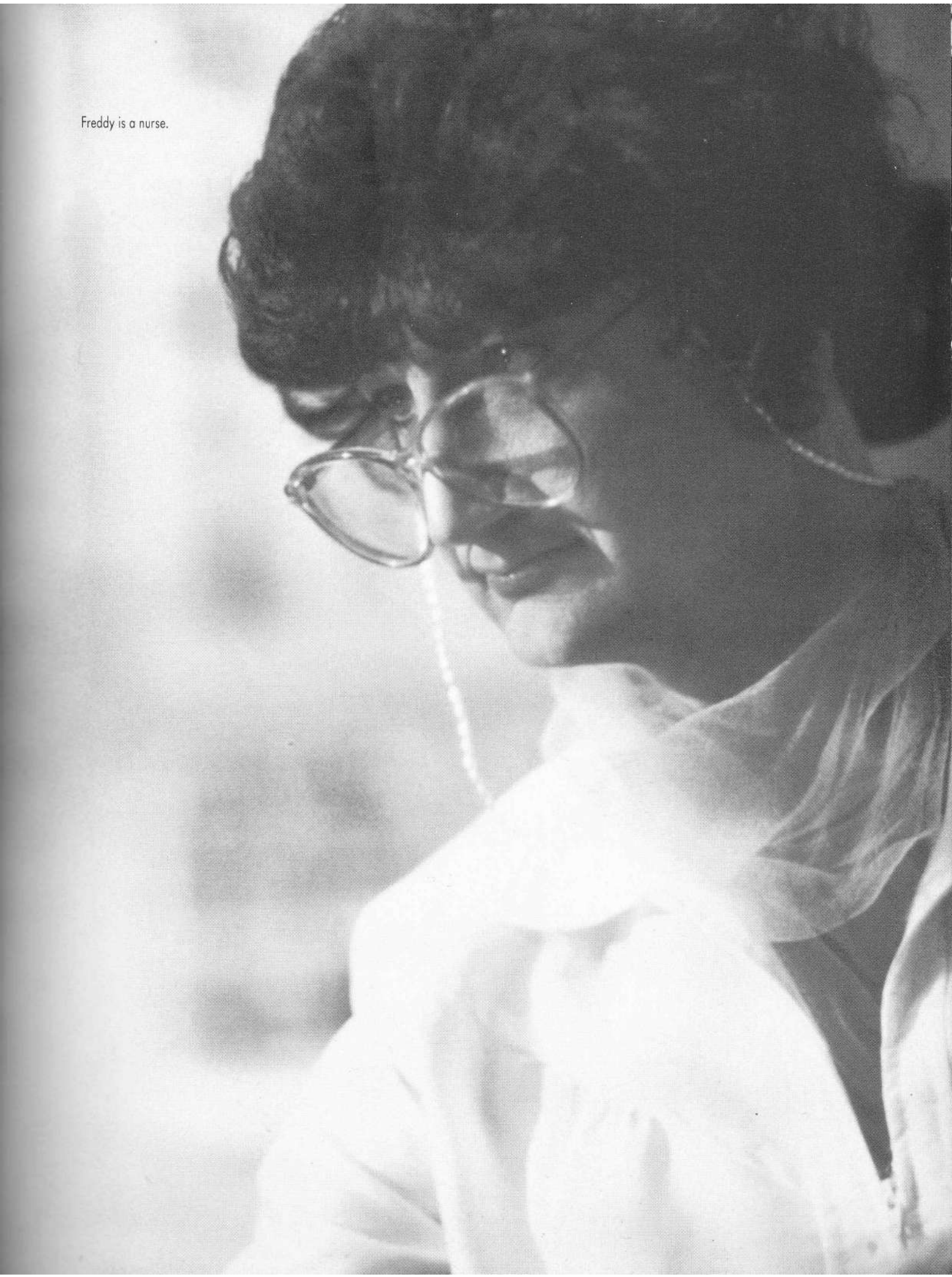
Freddy as he appears in *Nightmare 4*.

Freddy in his boiler room.

The cast for *Nightmare 4*.

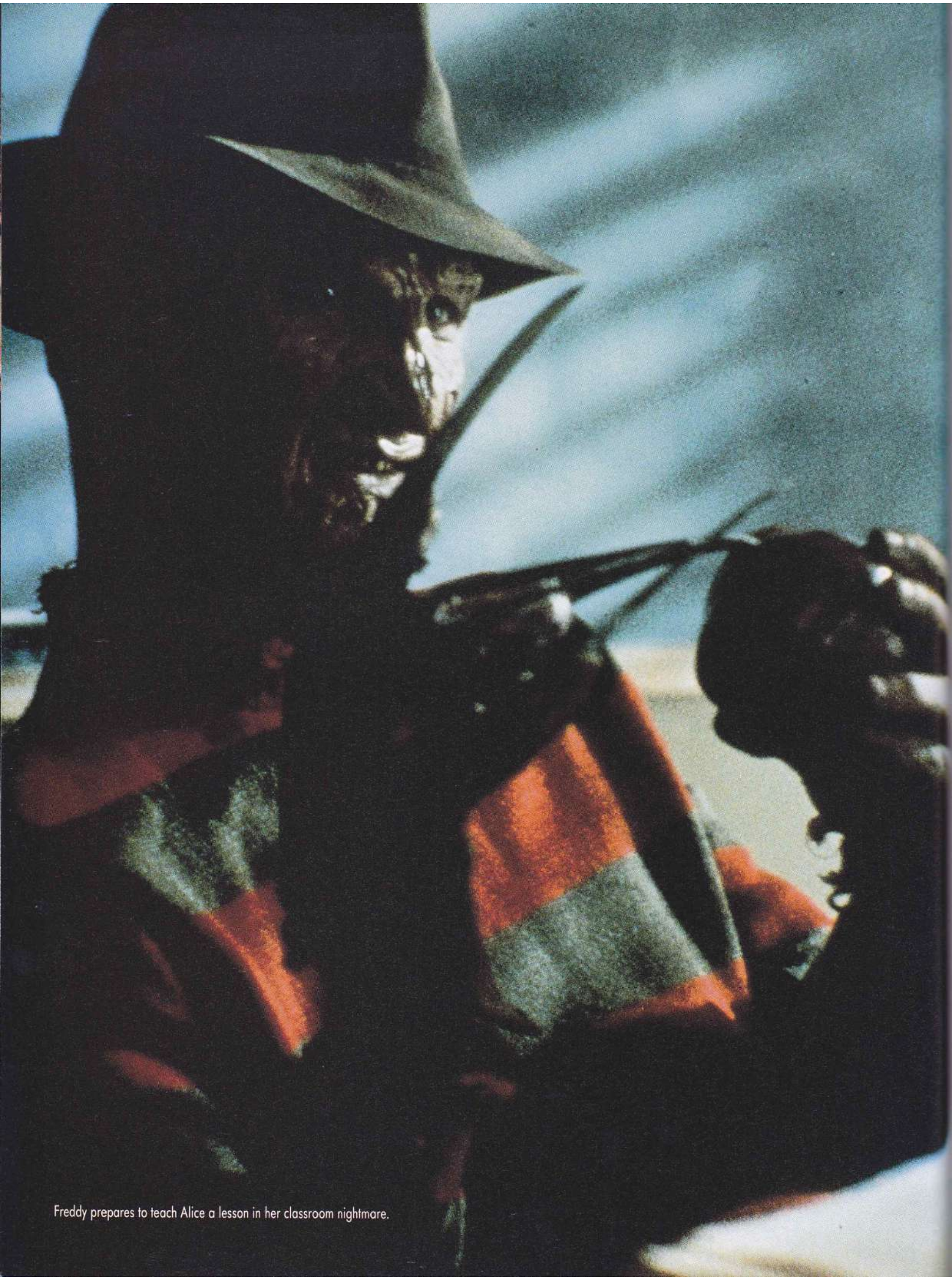
Danny (Danny Hassel) and Rick (Andras Jones) snoop around Freddy's house.

Freddy is a nurse.



Freddy as he appears in *Nightmare 4*.

Freddy pushes Alice down into the sand.



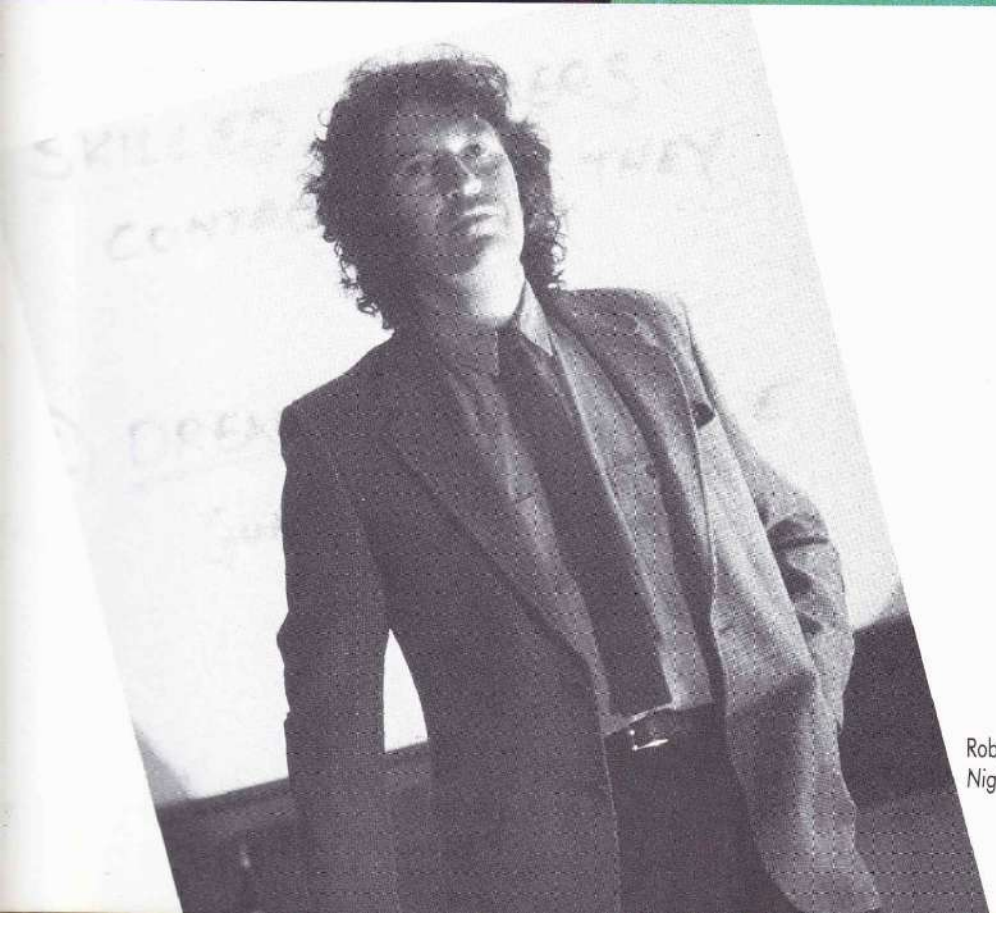
Freddy prepares to teach Alice a lesson in her classroom nightmare.

The mechanical Freddy hand made by Dreamquest attacks Sheila.

Sheila (Toy Newkirk) makeup for classroom death scene.

Sheila doesn't want to but Freddy insists on sucking face.

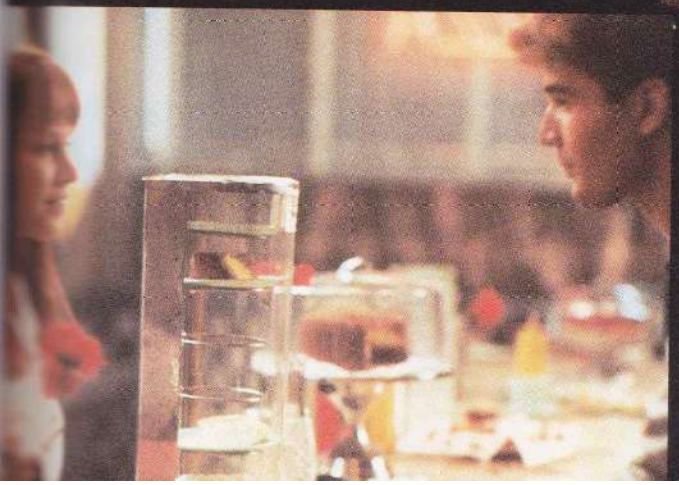
Freddy stands proudly next to his boiler after having thrown Kristen into it.



Robert Shaye, chairman of New Line Cinema, as a schoolteacher in *Nightmare 4*.

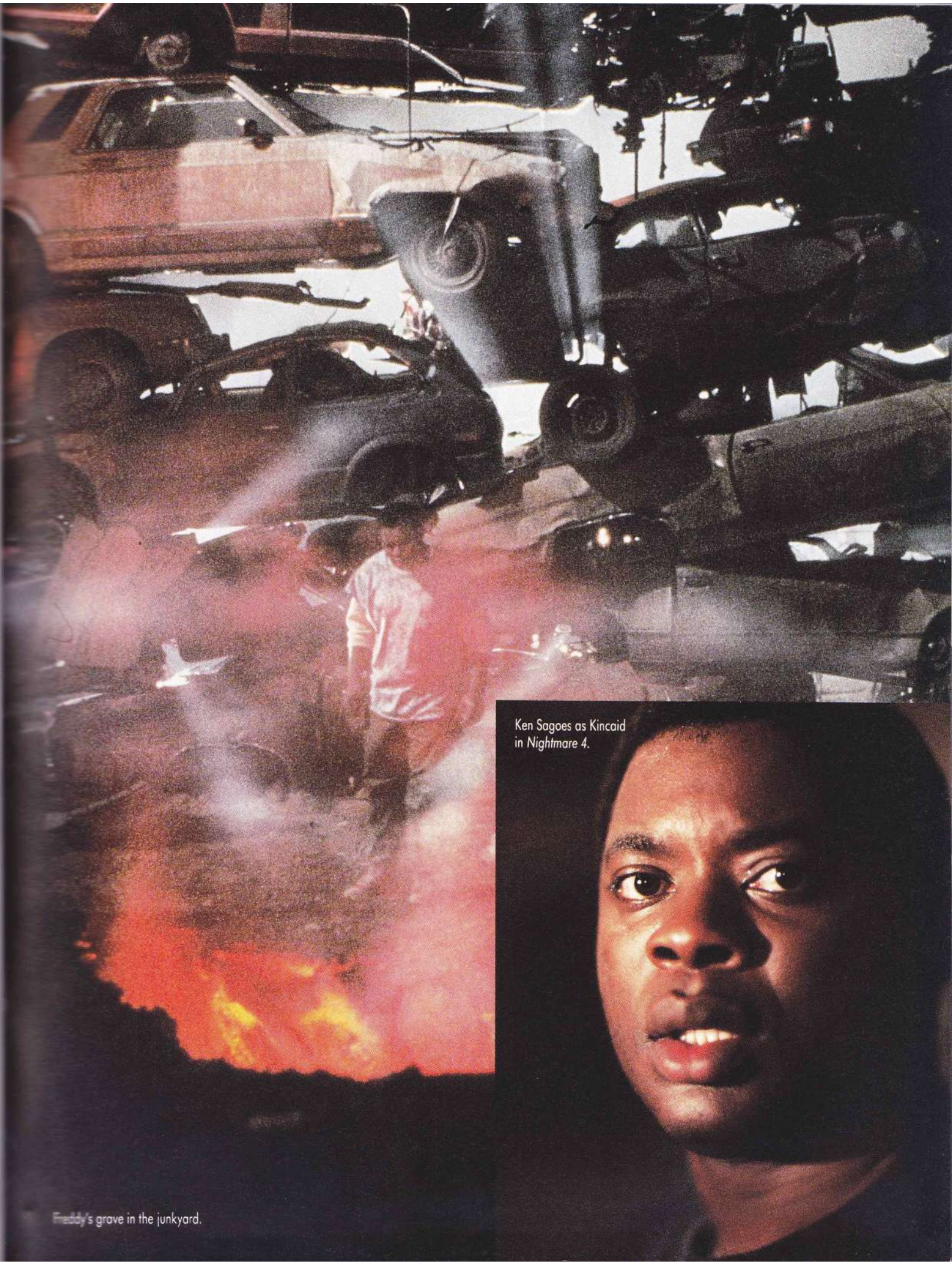
Freddy has a good time at the Crave Inn diner.

Dan and Alice share a romantic moment at the Crave Inn diner.



Freddy wants to share his soul pizza with Alice.

Freddy enjoys a "Rick" meatball off the pizza of souls.



Ken Sagoes as Kincaid in *Nightmare 4*.

Freddy's grave in the junkyard.

Alice's dad (Nicolas Mele) loses his head.

Debbie (Brooke Theiss) at her afternoon job.

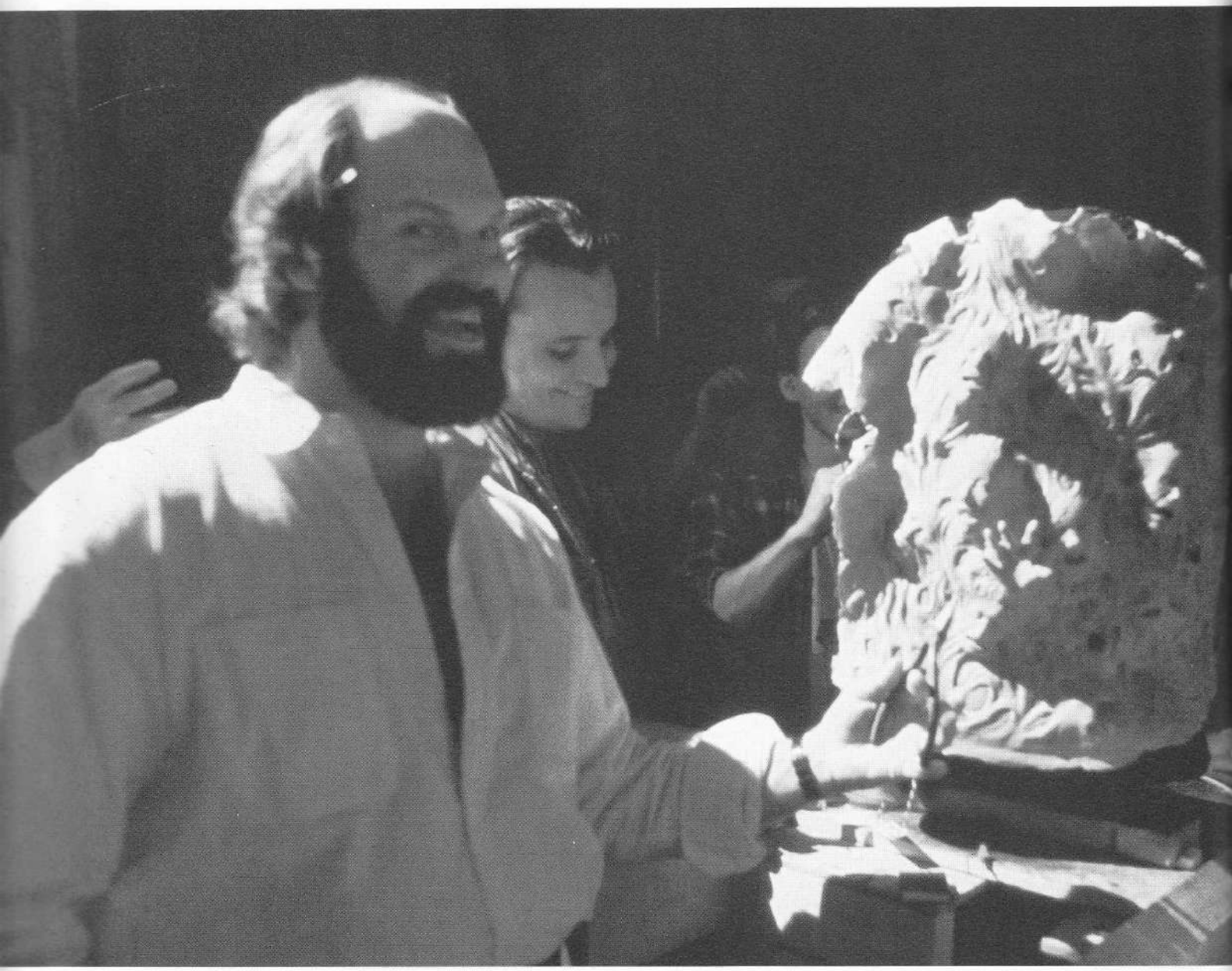
Debbie gets set up for her cockroach scene.

Debbie begins a horrifying transformation into a cockroach.

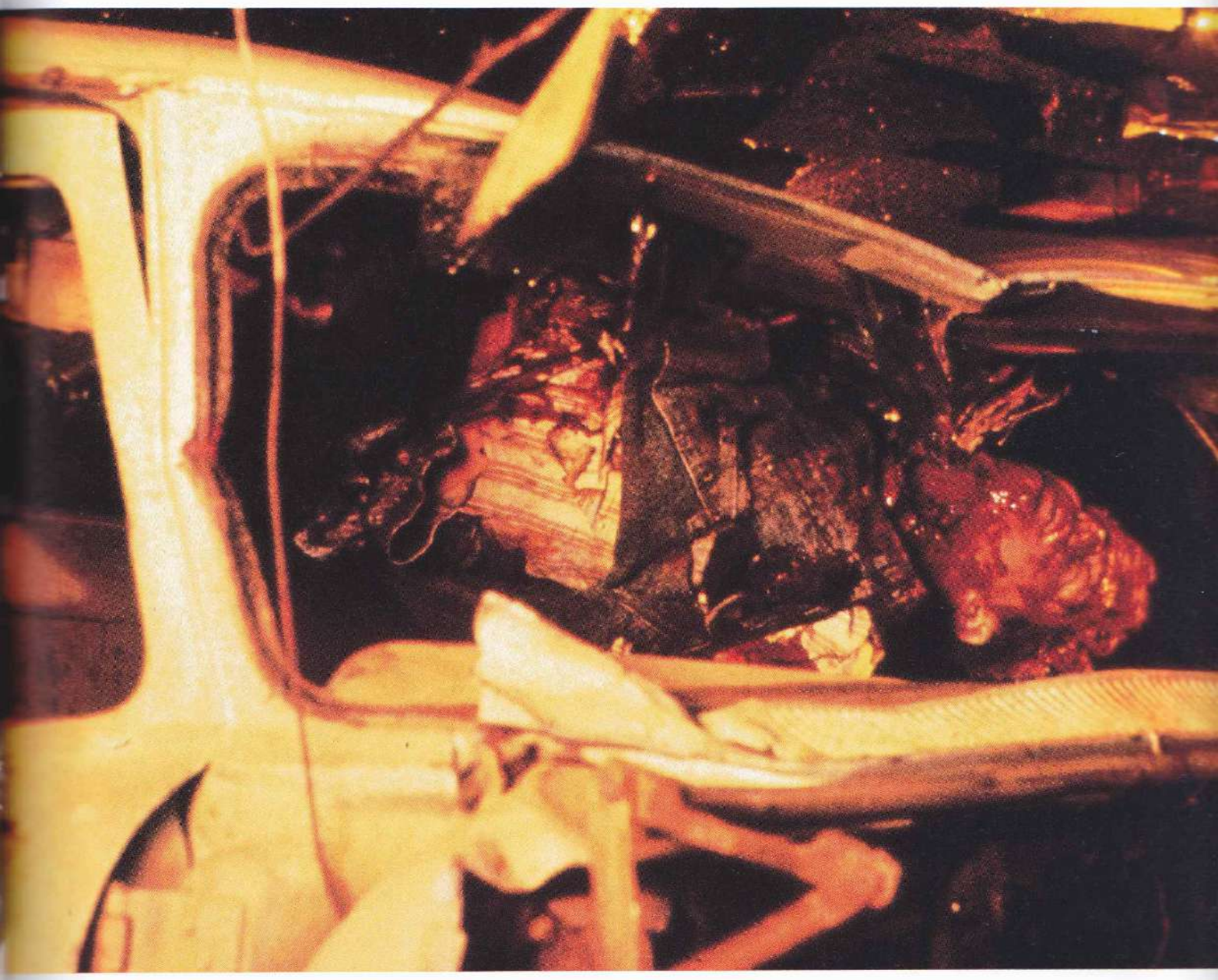
As Freddy begins to turn Debbie into her worst nightmare, he says, "No pain, no gain."

Director Renny Harlin directs Brooke Theiss on how to be a cockroach in front of a blue screen.

Brooke Theiss hams it up at the Roach Motel.



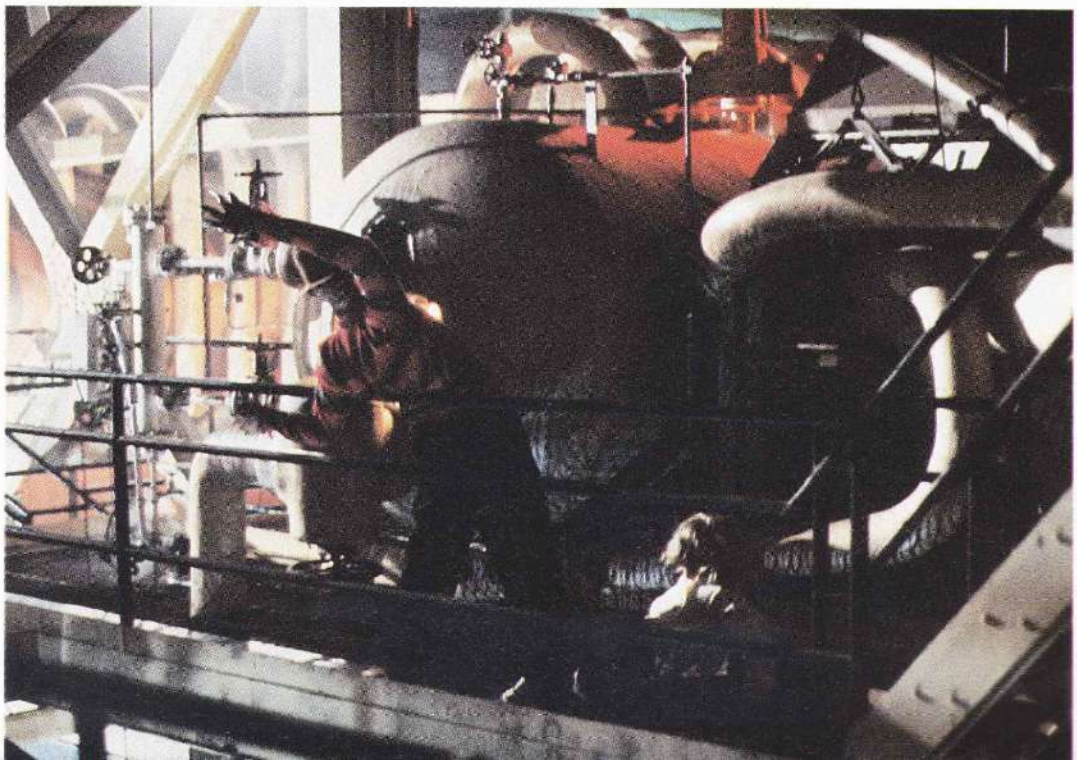
John Carl Buechler with this chest of souls—the first chest of souls to appear in *Nightmare 4*.



Dan meets a grisly demise after a hellish ride with Freddy.

Alice and Freddy meet in his boiler room.

Freddy scares Alice in his boiler room.



One of the many souls that fuel Freddy's evil.

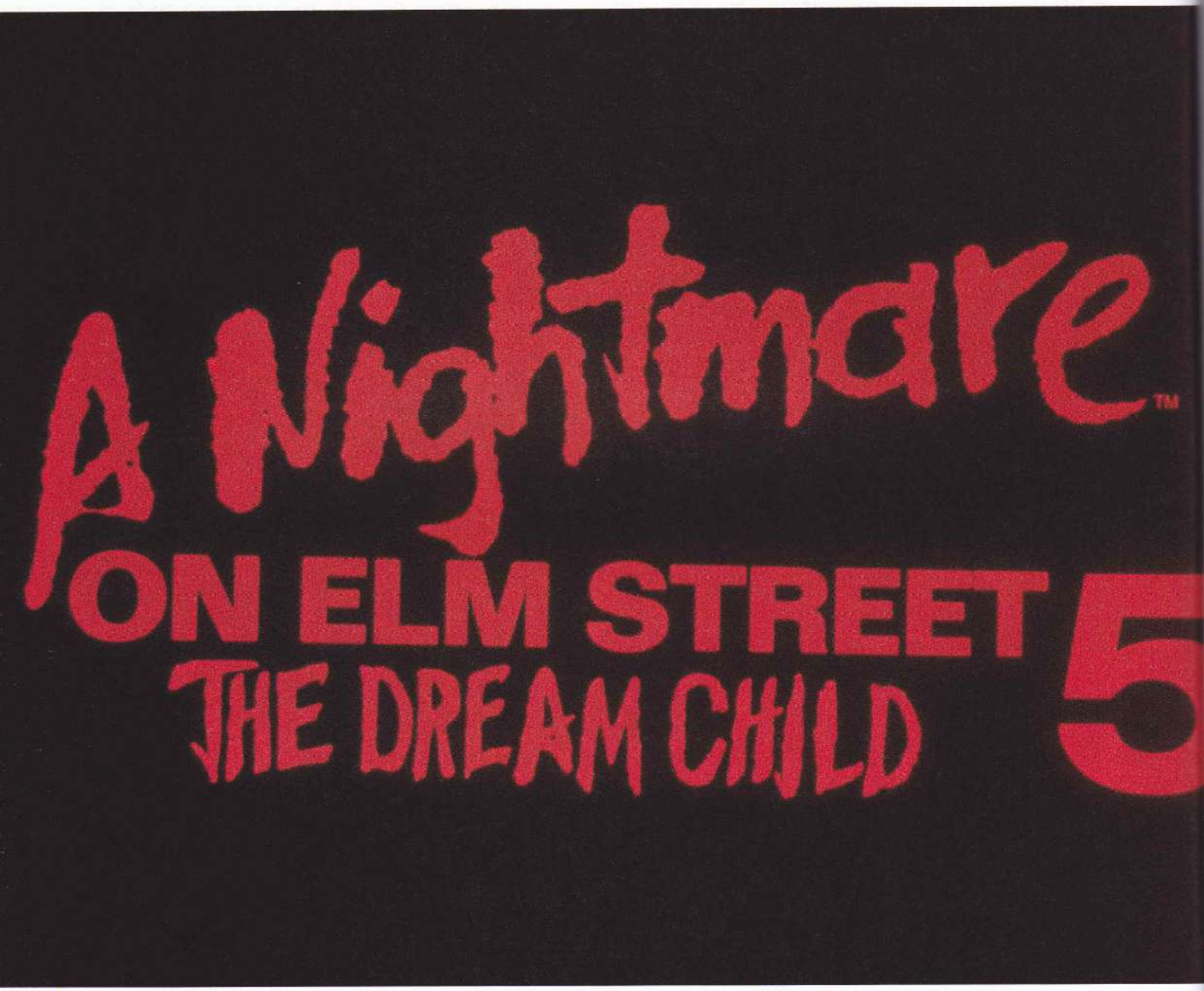
An overview of the set that was used in Reel EFX's filming of Freddy's interior.

A shot of the set of Freddy's interior.

One of the souls reaches out of Freddy's head.

The hands of the souls trapped in Freddy pin him against the wall.

The hands pull Freddy's face apart.


A Nightmare™
ON ELM STREET
THE DREAM CHILD
5

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A Nightmare on Elm Street 5: The Dream Child

A New Line Cinema release. 8/89. 89 mins. In Metrocolor. Directed by Stephen Hopkins. Produced by Robert Shaye, Rupert Harvey. Executive producers: Sara Risher, Jon Turtle. Screenplay by Leslie Bohem. Story by John Skipp, Craig Spector, Bohem. Director of photography: Peter Levy. Production designer: C. J. Strawn. Edited by Chuck Weiss, Brent Schoenfeld. Music by Jay Ferguson. Special visual effects supervisor: Alan Munro. Mechanical special effects: R. Christopher Biggs, Rick Lazzarini, KNB Effects Group/Robert Kurtzman, Greg Nicotero, Howard Berger. Special effects makeup: Chris Biggs, Todd Masters, Nicotero. Freddy Makeup: David B. Miller. Special optical effects: Ted Rae, Doug Beswick. Visual Concept Engineering/ Peter Kuran.

CAST: Robert Englund (Freddy Krueger), Lisa Wilcox (Alice), Kelly Jo Minter (Yvonne), Danny Hassel (Danny), Erika Anderson (Greta), Nick Mele (Alice's father), Whitby Hertford (Jacob), Beatrice Boepple (Amanda Krueger), Joe Seely (Mark), Valorie Armstrong (Mrs. Jordan), Burr DeBenning (Mr. Jordan), Clarence Felder (Mr. Gray), Michael Ashton (Orderly), Matt Borlenghi (Jock), Pat Surges (Racine Gibson), Beth Depatie (Ann), Don Maxwell (Coach Ostrow).

Although *Nightmare 5* got some of the best reviews of the *Nightmare* series and was often singled out for Stephen Hopkins's superior direction, the box-office gross for it did a nose dive to a "mere" $22 million. Out of all six *Nightmare* films it made the least money, even though many feel it's one of the best—if not *the* best—in the series.

Alice (Lisa Wilcox) and Danny (Danny Hassel), sole survivors of Freddy's *Nightmare 4* slaughter, return in this installment along with their ferocious tormentor. Freddy is back to his old tricks again, attacking Alice's friends even though she is awake, using her unborn illegitimate baby, Danny's child—the dream child of the title—as his means of access to their real world.

Danny is the first to die, in a macabre scene in which he literally merges with a motorcyle after being thrown through the windshield of his truck by a champagne-guzzling Freddy. Greta (Erika Anderson) stuffs her face unwillingly—spoon-fed by Freddy—until she doubles over and chokes to death. Mark (Joe Seely) finds himself cornered in a comic-book world by a cartoon Freddy who strips him of both color and humanity. Yvonne (Kelly Jo Minter) has an encounter with Freddy at the campus swimming pool.

Alice herself dreams not of Freddy but of his mother Amanda (from *Nightmare 3*). As in that film, Amanda Krueger (Beatrice Boepple) offers counsel and advice on how to destroy Freddy. Alice is also aided and comforted by the spirit of her own child as he will be in the future. Her final confrontation with Freddy takes place inside her unborn baby's dreams.

Nightmare 5 is particularly effective moviemaking, with a fast pace and the usual superb special-effects scenes. Freddy Krueger, for better or worse, functions primarily as a stand-up comic or walk-on, showing up now and then to make morbid puns about his actions. This aspect of the film may or may not have turned off some fans.

Coproducer Rupert Harvey had worked previously on such films as *Critters* (1986), *The Blob* (1988), and *Android* (1982). He viewed *Nightmare 5* as "an attempt to make a horrifically scary film again, rather than a fantastically scary film. The narrative storyline is much stronger in this one; Freddy's not just attacking a bunch of kids for nonspecific purposes. It's not a simple one-on-one confrontation." Harvey's wife is Rachel Talalay, who coproduced *Nightmare 4* and would direct the sixth installment of the series.

Coming from a background of rock videos and TV commercials, Stephen Hopkins had already directed the acclaimed *A Dangerous Game* (1988) in Australia before taking the helm of *Nightmare 5*. Hopkins, a Welshman born and raised in Jamaica, had this to say about the production: "You never see any blood—not because I'm avoiding gore but because these are more dream-based deaths. Freddy's making things happen rather than just using his claws. That makes him too much like an ordinary killer. I find tension and suspense more interesting to experience than seeing a head fly off. I like spooky horror films like *The Innocents*—that was the first movie that terrified me."

Once again Robert Englund was back playing everybody's favorite psychotic. "There comes a point on any project when the actor knows more about the character than the director or the writer," he was quoted at the time. "They'd be wise to listen to me about when Freddy should be scary and when he should be funny.

And they do listen. But sometimes, in a sequence before or after mine, there may be an effect that doesn't work—so they throw the onus on me of making that reel work, and I have to do three jokes in a row instead of two, which is unfortunate."

Englund disagrees with the general consensus that by *Nightmare 5* Freddy had deteriorated into a Las Vegas lounge act. "I don't think he is a stand-up comic. He cracks alot of jokes, but they usually have to do with the situation. I do have to fight the fact that Freddy can get too coy or too cute." Englund feels that Freddy's sardonic sense of humor actually began in *Nightmare 1*, when Wes Craven encouraged Englund to indulge in vocal improvisations that would often elicit laughter from the crew. Later, directors would sometimes do two takes of a scene, one with a cruel ending and one with a joke. "I trust them to go one way or the other in the editing process. Sometimes I like to do something cruel or evil," he admits.

David Miller returned (after an absence from *2*, *3*, and *4*) to do Krueger's makeup for *Nightmare 5*. He wanted to go back to the original concept, with shredded skin and open sores. "I made him older, more sinister," he says. "I deepened the area around his eyes and the holes in his face. One thing I really liked that Kevin [Yagher] did—he gave Freddy a hook nose, like a witch. I took that even farther. So it's a cross between Yagher's [work] and my original."

Says Jim Doyle, "David, in my opinion, is a far superior makeup artist to Kevin. I like David's Freddy alot better. There is alot more character to the face. I think he just did an outstanding job every time he got a chance. David's makeup will tolerate being lit."

One of the highlights of *Nightmare 5* is when Mark is sucked into a comic-book world and slashed by Freddy; as the paper-thin figure of the boy dies, all the color drips out of his body like blood. Doug Beswick was responsible for this marvelous effect.

Beswick explains: "We needed the look of a two-dimensional character, so we drew him on paper. The paper character was then glued to very thin aluminum sheet metal. We probably had about one hundred fifty of these paper characters mounted onto one hundred fifty sheets of aluminum. Each one of the characters had something different about it. The facial expressions were a little different, and the color was on a lower level on each sheet. This is another example of replacement technique, because the color painted on each sheet was a little lower than the last sheet. Each sheet was photographed separately. When the film was run, the color looked like it was running from the top of the boy to the bottom of him and out onto the floor.

"The way we photographed this scene was to put each one of these figures in and shoot a frame. Then we put the next figure in and shot another frame. We had a registration system similar to what you might use for cel animation, since the feet are plugged onto two pins. All these holes were consistent. All of them were designed and punched out exactly in the same spot, so I could take these figures and put them on these two pins and shoot them one frame at a time. What you got was the color running out of this character with some change in his expression, i.e. a surprised look.

"When I shot the scene, not only did I place the sheet-metal character on the registration pins, but I also animated it. I bent the sheet metal just a little bit different from the previous one. I wanted the arms to look like they were flailing and the body to look like it was teetering and getting weak. We did several takes. The first take I had to actually animate. For all the remaining takes I replaced the characters on the pins.

"The way I matched up all one hundred fifty sheets was to match the eye of the first character to the next one's eye and then move it a little bit to create the action. Once I established the first shots I ended up with a replacement series of characters. While I was shooting this, I had a background projection showing a plate of blood flowing out onto the floor. Actually it wasn't blood; it was multiple colors. I wanted the colors from the illustration to look like they were running out onto the floor. What we had to do there was to try several speeds of how fast the colors ran out. The actual animation of the character always remained the same. The camera moved, and so did the background. We tried different combinations of movement to get what the director wanted."

Beswick also worked on the scene in which the diving board at the pool where Yvonne is swimming turns into a claw. The effect was done with a combination of stop-motion animation and a full-size claw. "To complete this diving-board scene," Beswick says, "we did three cuts of stop-motion. We shot the actual claws folding up and coming towards the camera. The claws looked as though they were coming right at you. Then we did a side view of the girl standing on the diving board with these claws kind of wrapping over her. While she holds onto the rail, the rail turned into this organic thing. We had her drop the rail and jump off the side, so the picture would show that the claws just missed her. We took three cuts to get this scene: two different angles of the claws coming towards her and then the side view."

Rick Lazzarini, who did puppet effects for *Nightmare 2*, also had a hand in the fifth installment. "[Visual effects supervisor] Alan Munro asked me to bid on effects for *Nightmare 5*," Lazzarini recalls, "which had effects sequences being parceled out to a number of effects houses. I personally am against this method,

especially as it always seems to be justified as a cost-cutting measure. I think that it is not only more expensive to do so [but] you run into communication and logistical problems, as well as losing a continuity of approach.

"I was selected to do the 'womb-with-a-view' effect, which consisted of constructing a translucent animatronic fetus puppet, its umbilical cord, and a huge translucent womb set, with Freddy's face ensconced and melded into the wall of it. Shannon Shea proved an invaluable shop supervisor on the effect, and Adam Jones and Jim Kagel did marvelous jobs of sculpting, respectively, the Freddy appliance and the dream child."

To do the effect correctly would require that the actor playing Freddy would have to be glued into the womb set for at least eight hours a day. "They didn't want to insult Robert Englund by asking him, [so] someone else had to be 'Freddy for a day.' That someone turned out to be me." Lazzarini was glued into the giant womb for twelve hours "while my workers teased and poked me. Very funny."

The appliance was formed of foam latex. "I wore a custom-made set of sickening pink contact lenses, as my eyes are brown in real life," says Lazzarini. "The womb set was fabricated out of heat-formed butyrate. The set was constructed so we could fly away different pieces [and] put the camera where we wanted. The fetus puppet and umbilical cord were made from hot-melt vinyl, which has a beautiful translucency to it but is a bitch to put up, paint, or repair. We sought to achieve the look of those groundbreaking Lennart Nillsson photos done for *Life* magazine a while back; they are the classic reference of what it looks like in the womb. Vinyl was the only way to go. We had to build a special huge aluminum injector that would stand the heat and volume of the hot vinyl, as well as construct a heat-resistant core which would be replaced by an animatronic understructure. In the end I think the extra effort was worth it.

"The mechanical armature for the baby enabled it to move its arms, legs, and head and open its eyes. This was all accomplished through cable control and required two external operators to work custom-made controls, as well as an additional man just to hold up the weight of the heavy vinyl fetus and umbilical cord. The scene was shot dry-for-wet, which means they shot it in slow motion, with smoke as diffusion, and added floating particles in postproduction so it looked like the womb was filled with fluid and the fetus [was] floating inside.

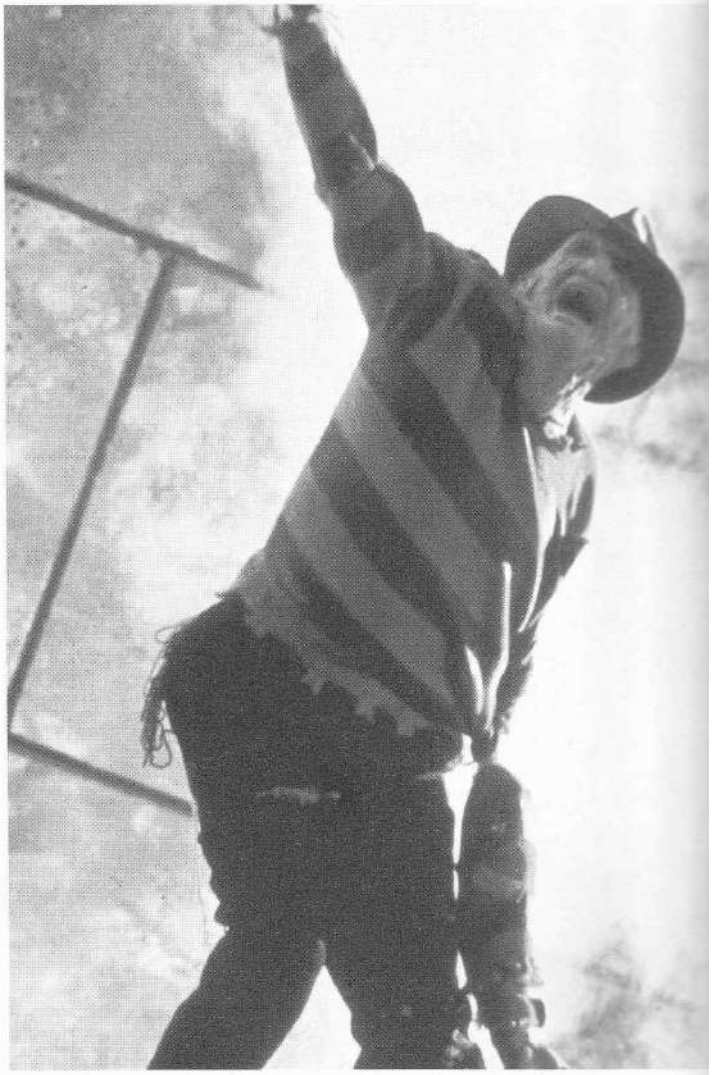
"My line as Freddy was 'It's feeding time!'—a superlative acting moment I'll always cherish," says Lazzarini.

Tom Bellissimo and Charles Belardinelli also worked on *Nightmare 5*, along with Andre Ellingson, who supervised key mechanical effects. Using balsa wood, they built an altar with a false floor and rigged it with pneumatics with which they pumped air into the altar, lifting and destroying it. CO_2 fog was shot out from underneath as the altar rose. For added effect they made it appear as if the natural earth underneath was tearing apart as the altar ascended. Robert Englund remained on top of the altar the whole time.

Other special-effects men on *Nightmare 5* included: Chris Biggs, who turned an actual Yamaha V-Max motorcycle into the machine that transforms and murders Danny; Todd Masters, who was responsible for the puffed-out cheeks of Greta as more and more food from the refrigerator is stuffed into her mouth; and Ted Rae and Howard Berger, who, respectively, animated and constructed the miniature puppets of Freddy and Alice who battle at the climax, intercut with live-action.

But this was not the end for Freddy. He was to have at least one final nightmare.

As the advertisements blared: "They saved the best for last!"



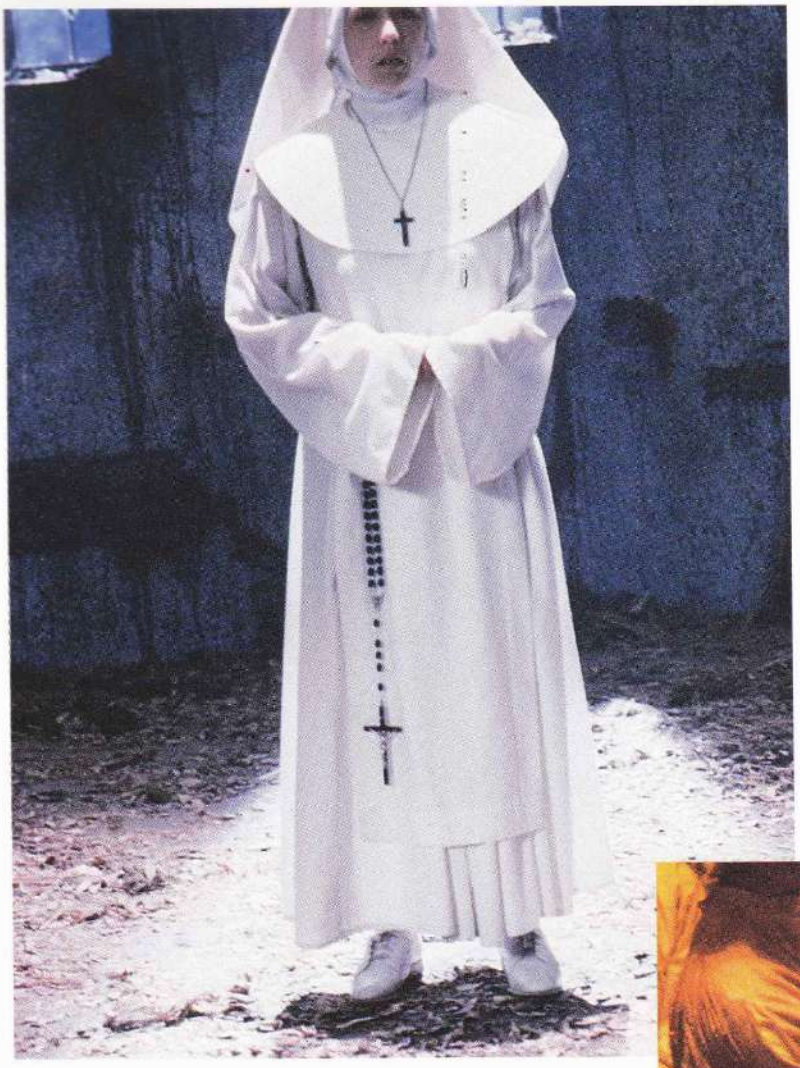
During the scene where Freddy battles for Jacob's soul, Robert Englund's stance was inspired by Klaus Kinski in Werner Herzog's 1979 *Nosferatu the Vampyre*.

David Miller, who did the makeup on *Nightmare 1*, is back on *Nightmare 5*.

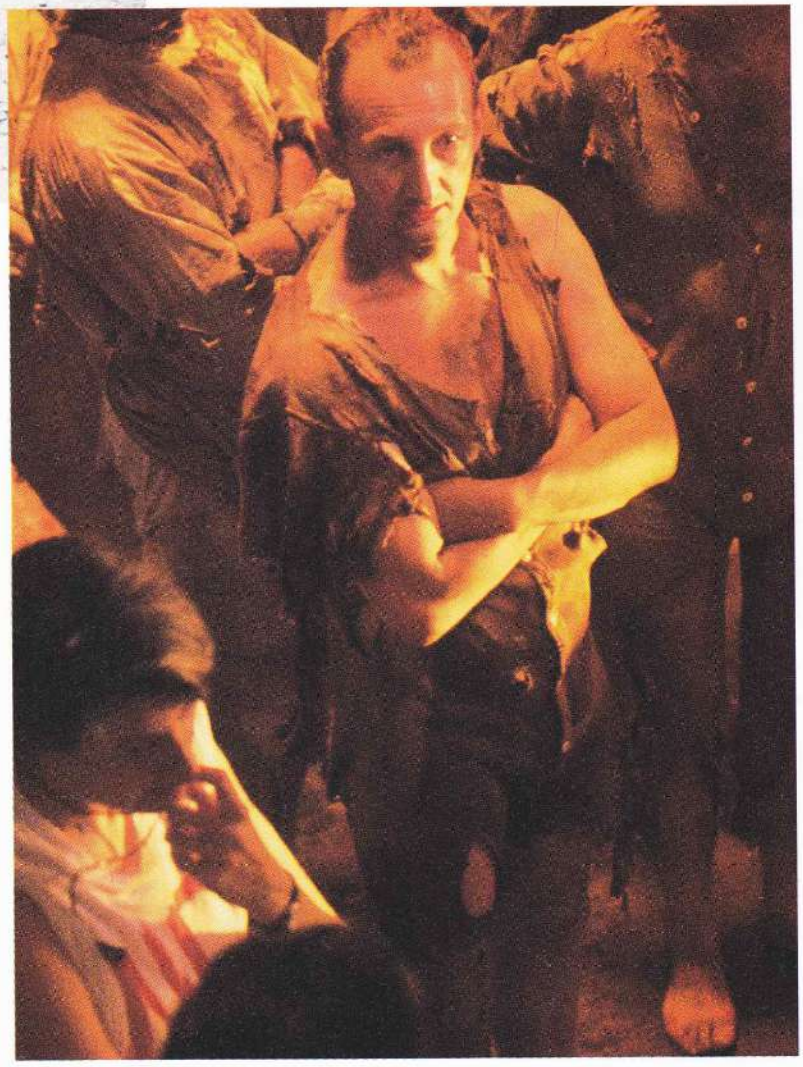
Miller touches up Freddy's makeup.

Freddy waits for a break in filming so he can go skateboarding.

Freddy waits for a break in filming so he can go surfboarding.



Beatrice Boepple as Amanda Krueger.



Robert Englund as one of the one hundred maniacs.

Amanda Krueger is surrounded by one hundred maniacs.

David Miller builds Freddy as a baby.

Miller puts the finishing touches on Freddy as a baby.

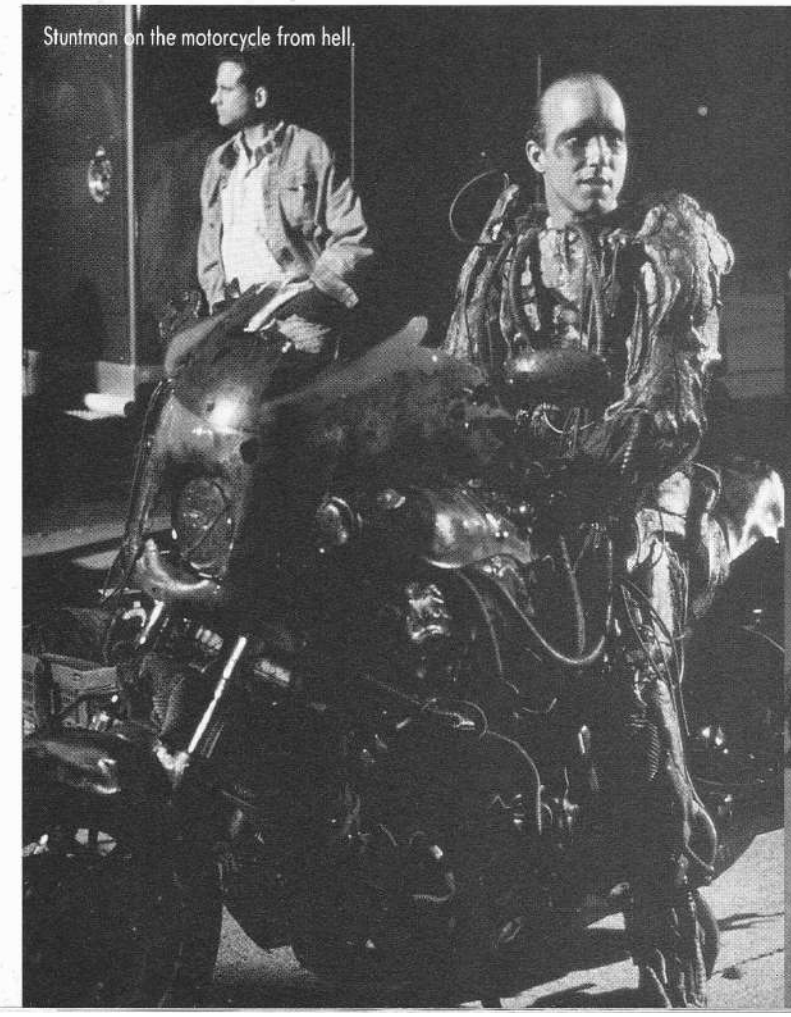
Miller's creation: the baby Freddy.

The teenage cast of *Nightmare 5* discuss their nightmares.

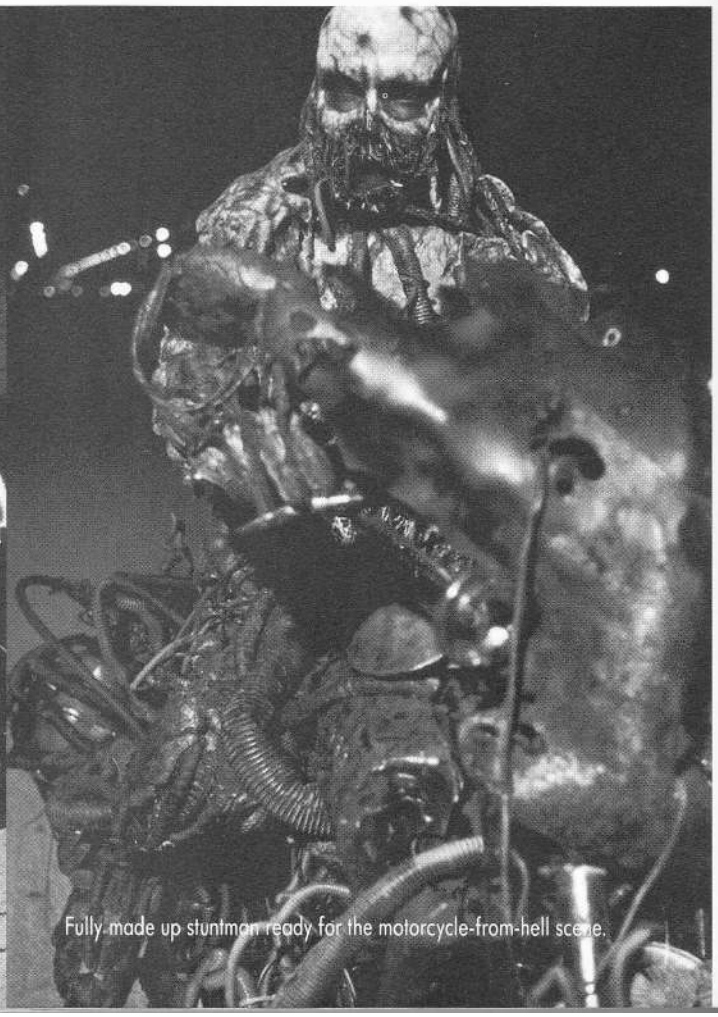
Freddy mugs with himself as a baby.

After Danny (Danny Hassel) falls asleep at the wheel of his pickup truck, Freddy shows up with a bottle of champagne from a very bad year.

Stuntman gets made up for the motorcycle-from-hell ride.



Stuntman on the motorcycle from hell.

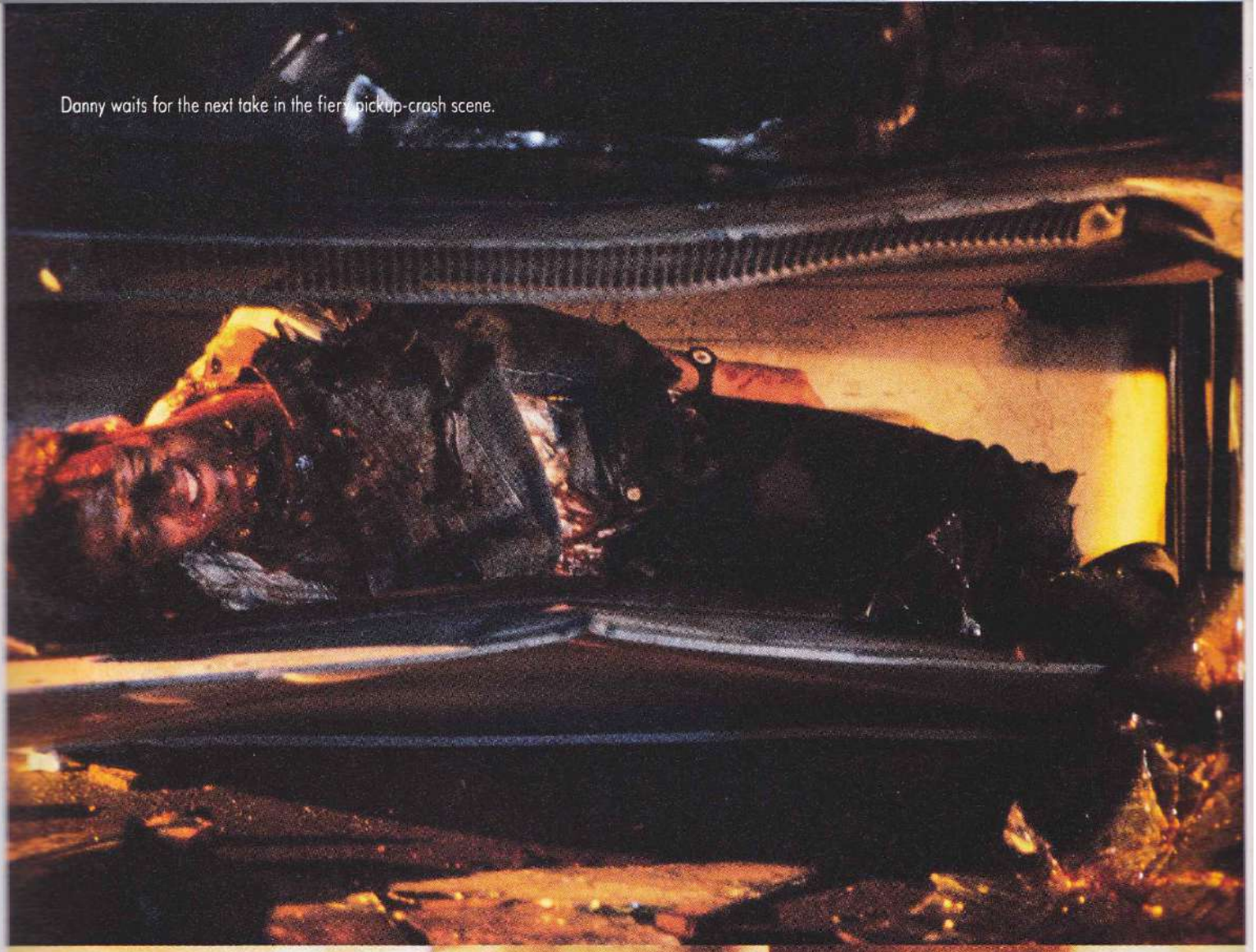


Fully made up stuntman ready for the motorcycle-from-hell scene.

Danny (Danny Hassel) with the initial makeup for the motorcycle-from-hell scene.

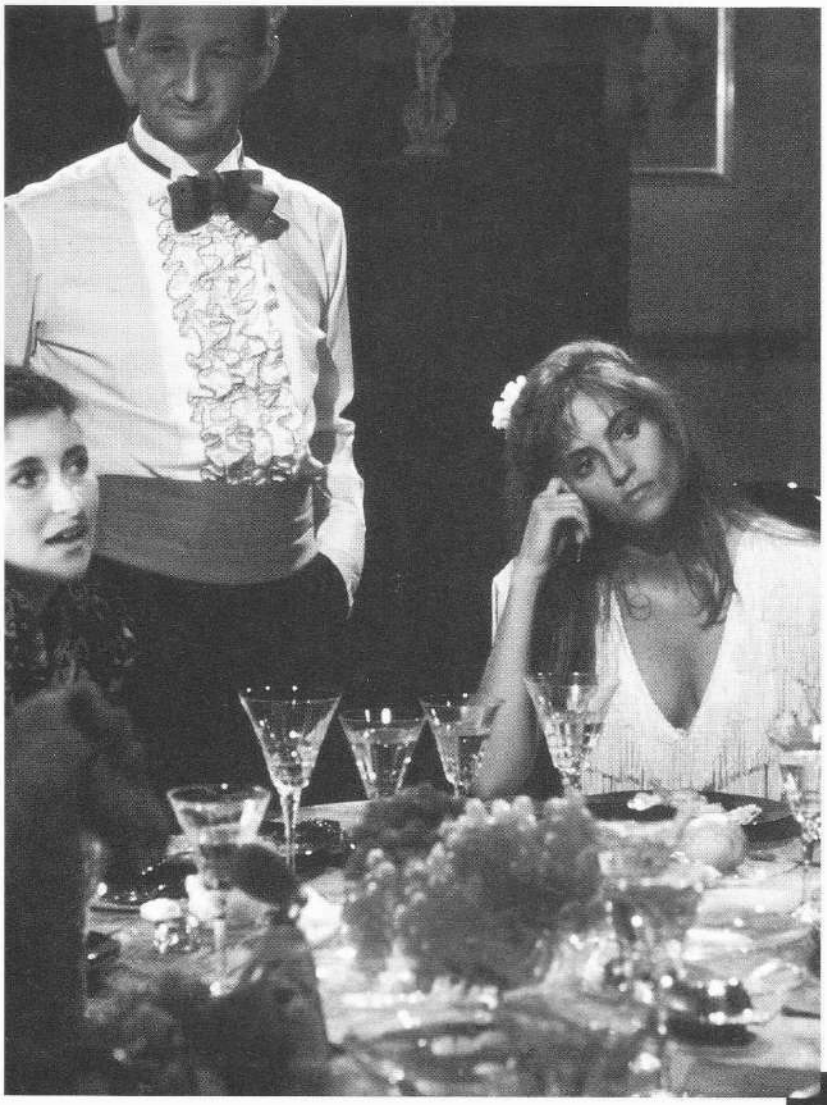
Danny in makeup for the motorcycle-from-hell scene.

Some of the horrifying special effects from Dan's motorcycle-from-hell scene.

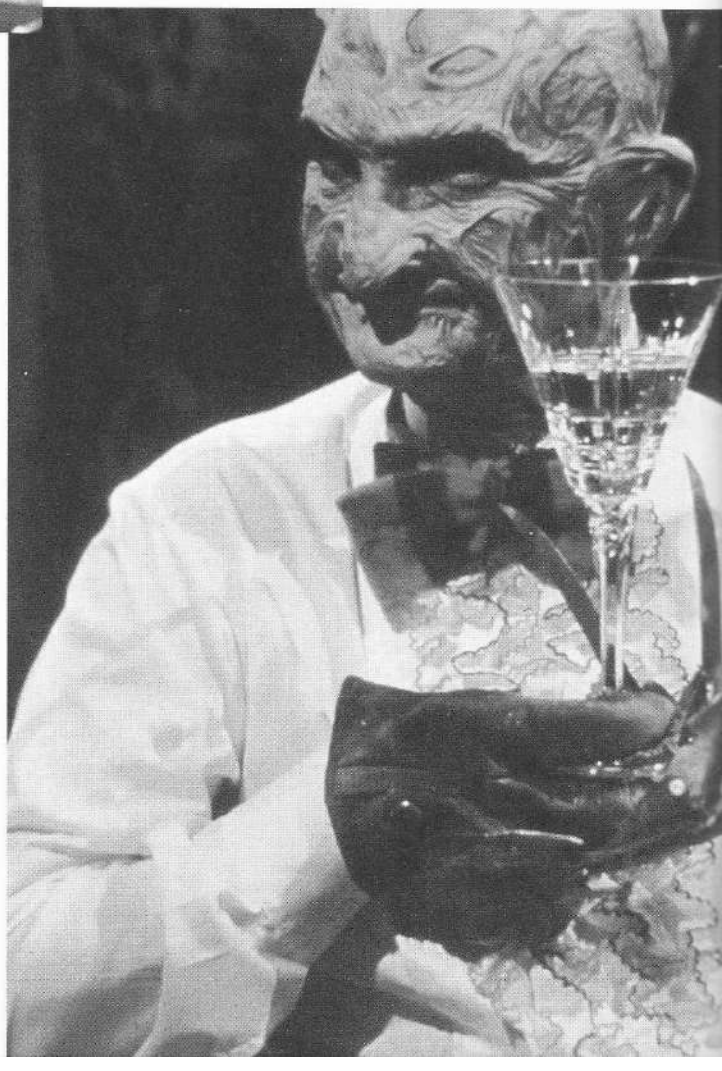


Danny waits for the next take in the fiery pickup-crash scene.

Danny in the fiery pickup crash.

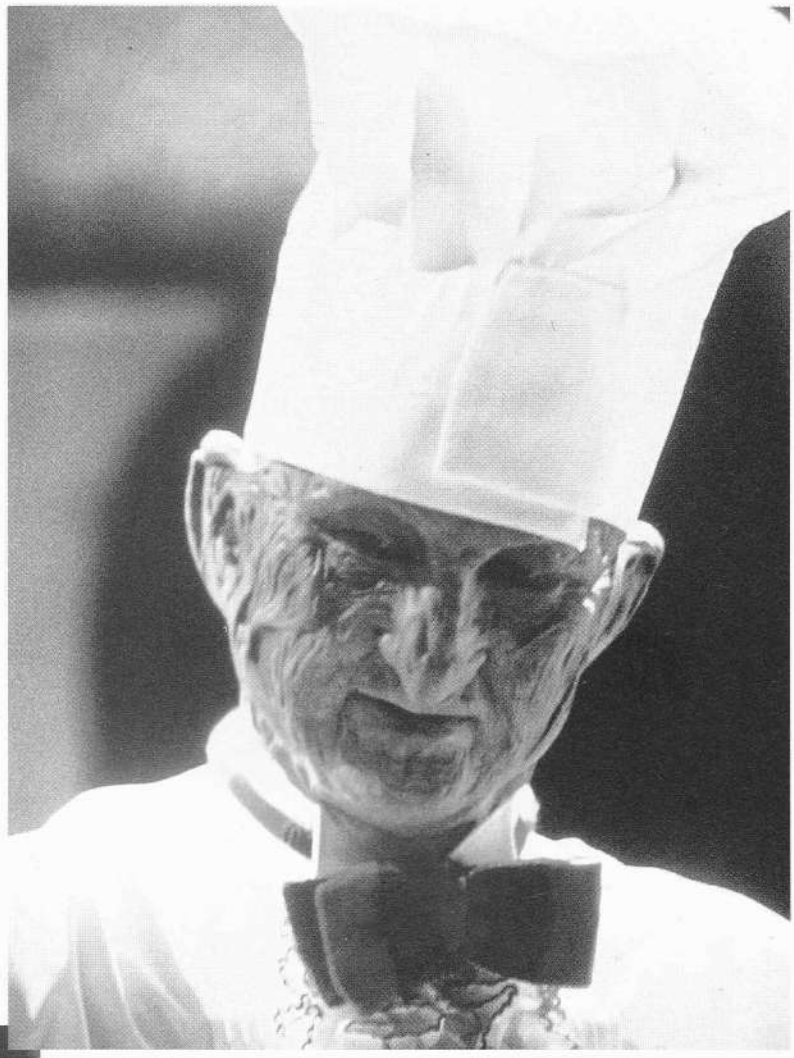


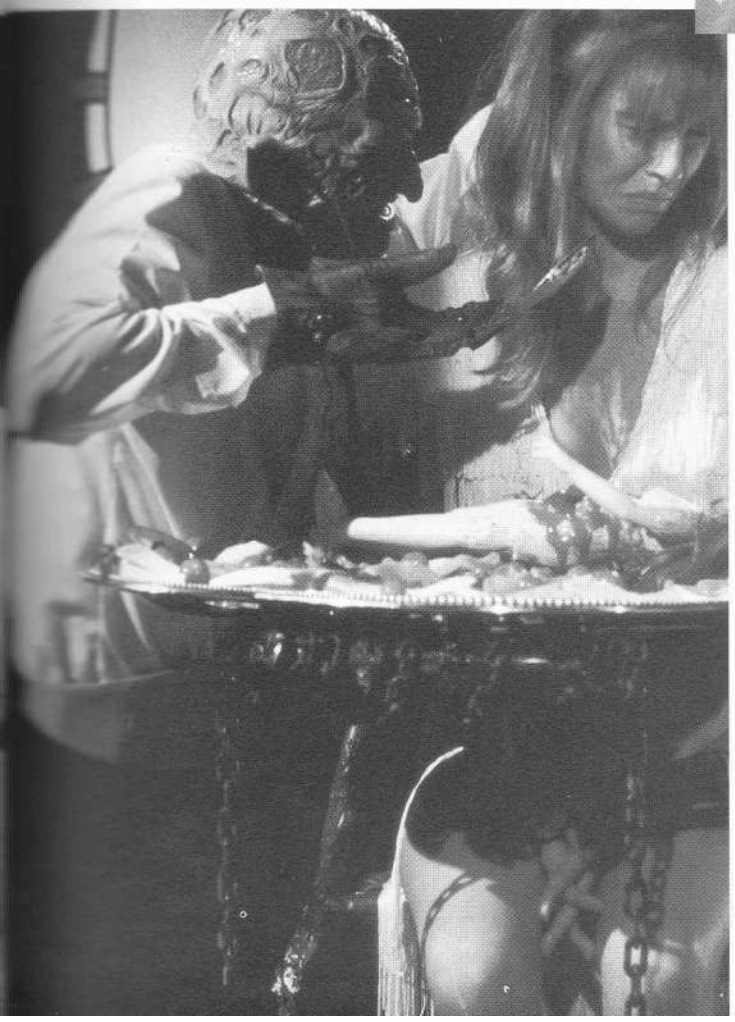
Robert Englund as the waiter at Greta's dinner party.



A refined Freddy toasts Greta's success...and death.

Freddy is the chef at Greta's party.





Freddy insists that Greta eat.

Erika Anderson is bored waiting for another take.

Marketing Nightmares:
Just **Who** Is a Freddy Fan Anyway?

According to Michael Harpster, who was in charge of marketing *Nightmares 1* through *4*, scripts for the films were always read from a marketing standpoint before production. Then suggestions would be passed on that would increase the pictures' marketability, which eventually was focused on Freddy's appeal as an odd antihero.

"We started out with a popular base among eighteen- to twenty-four year olds," says Harpster, "[but] each succeeding film tended to drive the audience [age] younger. The audience now is for younger kids, but paradoxically they can't get into the theaters."

Harpster also says that the audience is basically blue-collar, "basically high-school education, not much college, although there is quite a bit of affection for the character in college [kids] primarily because they saw it when they were younger. It picked up some steam in colleges because of Freddy's hip cleverness."

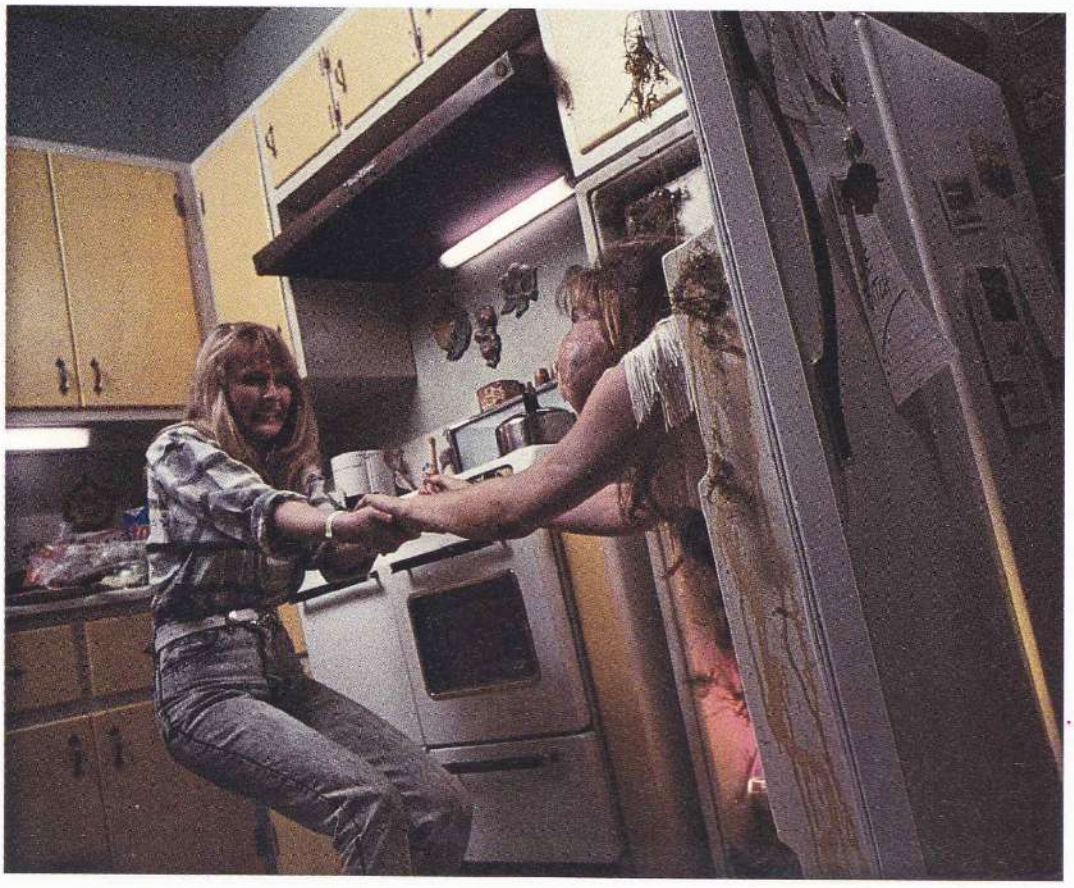
Freddy also appeals to minorities. "There's enormous affection for the character in the black community," says Harpster. "It always played as you would expect along the eastern seaboard, and in Detroit's large black population. It never played well in the lily-white areas, like Seattle or Kansas. It's basically an urban kind of phenomenon. It didn't do very well in Nebraska.

"Unlike some other people we have always treated this horror audience with a great deal of respect. It's a very film-conscious audience [who] see alot of movies. Avid moviegoers are the key audience for any movie. They may be blue-collar, they may be black, they may have high-school educations, but filmwise they know their stuff."

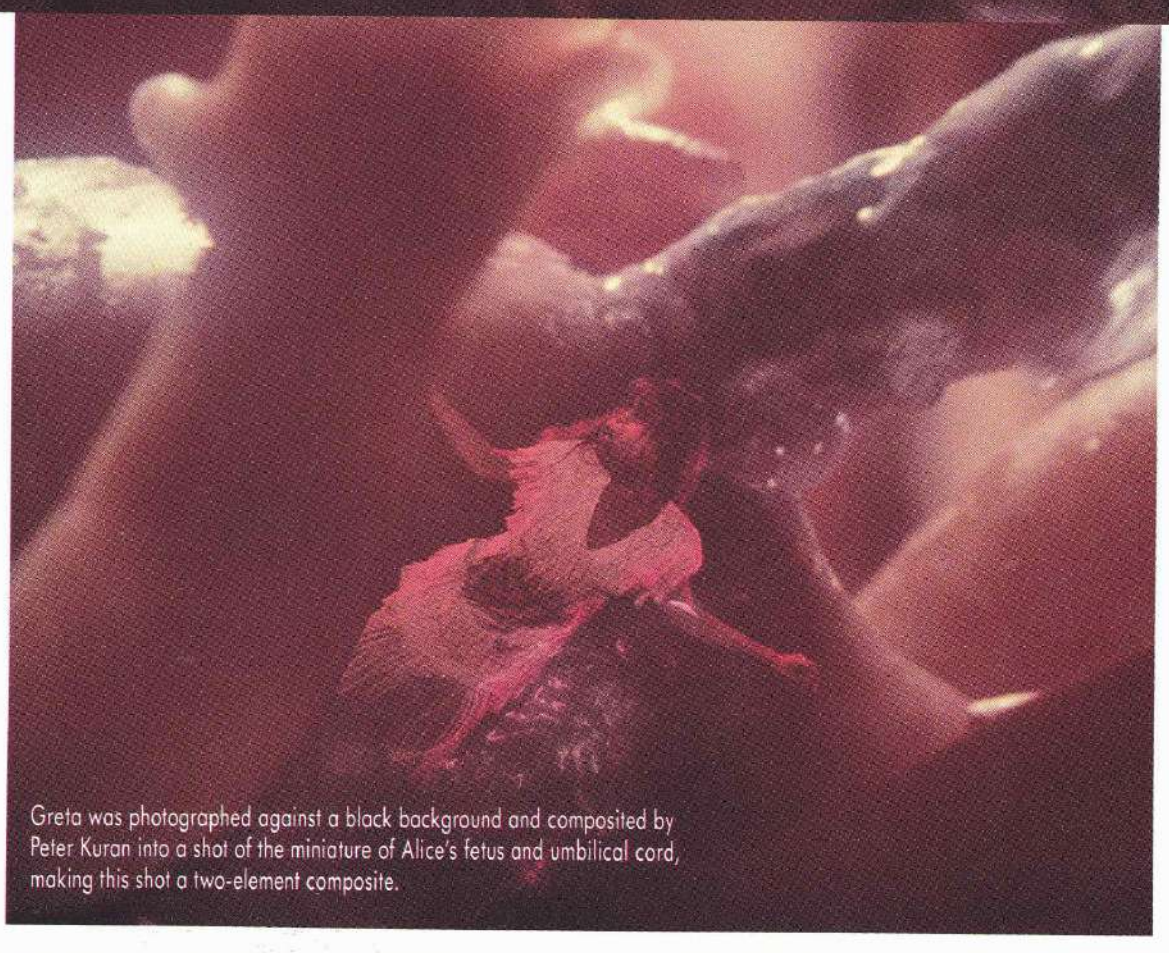
Using forceps Freddy shows Greta that you are what you eat.

Alice tries to pull Greta from her refrigerator.

A split-screen shot with split running along the front edge of refrigerator (two-element composite).



Rick Lazzarini's Character Shop made this miniature of Alice's fetus and umbilical cord.

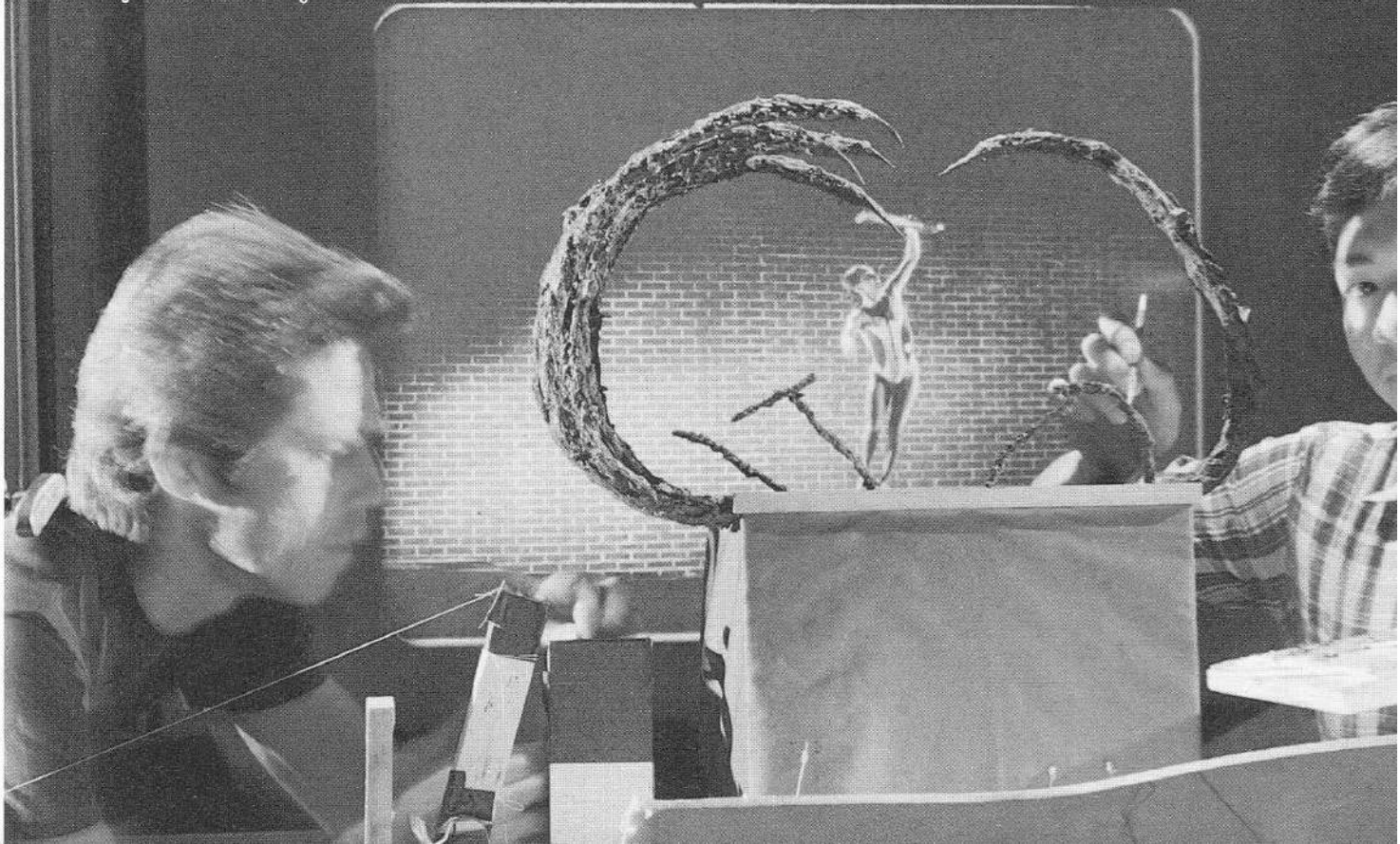


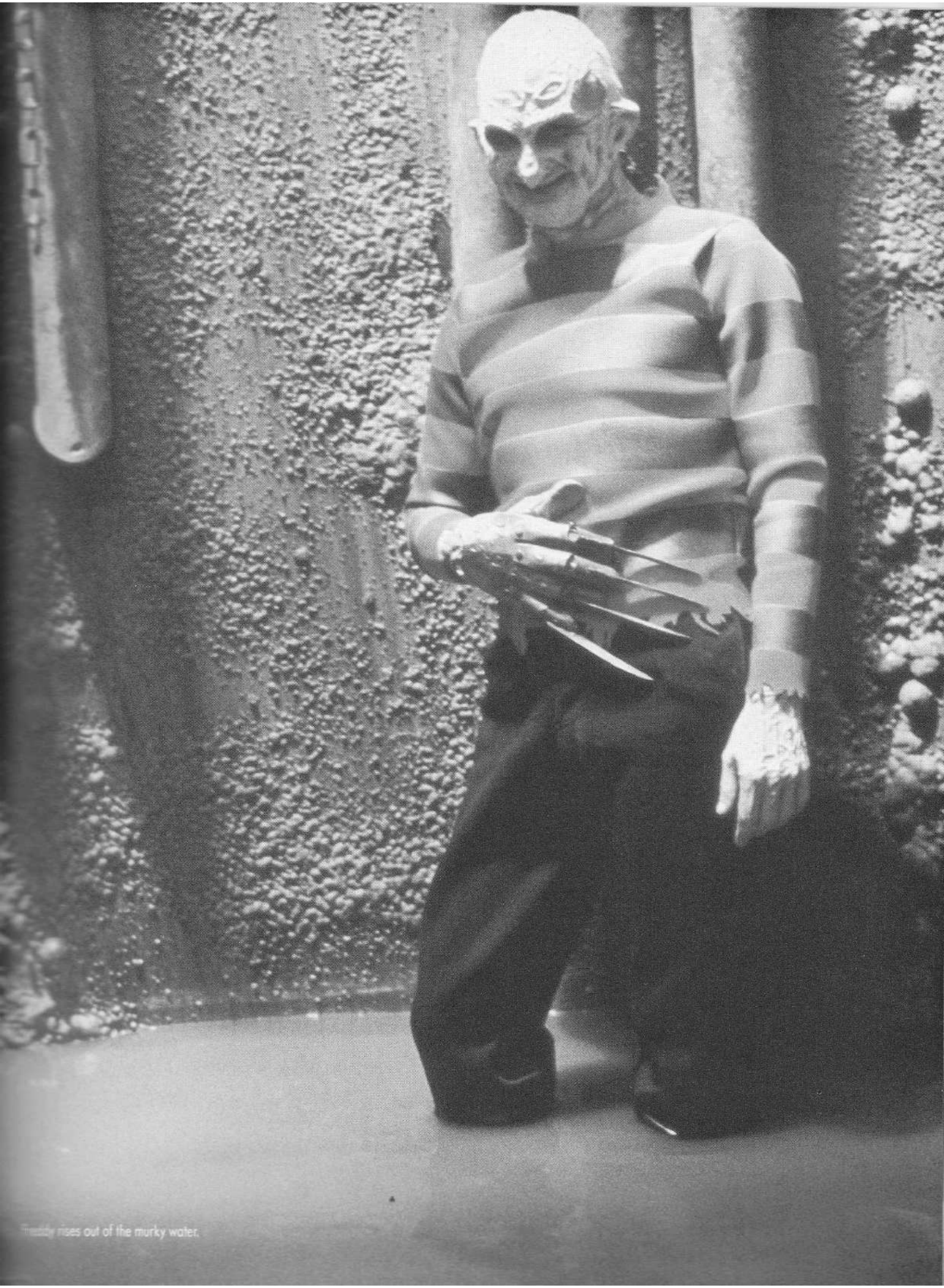
Greta was photographed against a black background and composited by Peter Kuran into a shot of the miniature of Alice's fetus and umbilical cord, making this shot a two-element composite.

Yvonne (Kelly Jo Minter) in a harness for the diving-board scene with Freddy.

Yvonne is attacked by Freddy's claws while she is on the diving board. She was photographed in front of a blue screen. The miniature claws and diving board were shot. The background was shot. All three elements were composited on a single piece of film by Peter Kuran.

Doug Beswick and George Wong work on a miniature of Freddy's claws encircling Yvonne on the diving board in front of a blue screen.





Freddy rises out of the murky water.

Freddy has reduced Mark to a comic-book character.

Peter Kuran added animation to a shot of Mark reading a comic book to make it appear as if he were being sucked into the comic book and becoming a drawing.

Freddy as the comic-book character, the Phantom Prowler.

Publicity photography of Freddy with the Freddy baby carriage.

Between takes, Freddy shows his parental nature.

In his own worst nightmare, Freddy is set upon by the maniacs that spawned him.

Freddy tries to claim Jacob's soul.

Jacob fights for his immortal soul in Freddy's nightmare world.

Robert Englund had to hang upside down for the final confrontation scene in *Nightmare 5*.

6

Freddy's Dead: The Final Nightmare

A New Line Cinema release. 1991. 96 mins. In Deluxe color. Directed by Rachel Talalay. Produced by Robert Shaye, Aron Warner. Executive producer: Michael De-Luca. Screenplay by DeLuca. Story by Talalay. Director of photography: Declan Quinn. Production designer: C.J. Strawn. Edited by Janice Hampton. Music by Brian May. Mechanical special effects: Reel EFX. Special visual effects: Dream Quest Images, True Vision Effects. Special makeup effects: Magical Media Industries. Freddy makeup/effects: David B. Miller. 3-D supervision: the Chandler Group.

CAST: Robert Englund (Freddy Krueger), Lisa Zane (Maggie), Shon Greenblatt (John), Lezlie Deane (Tracy), Ricky Dean Logan (Carlos), Breckin Meyer (Spencer), Yaphet Kotto (Doc), Mrs. Tom Arnold (Childless woman), Mr. Tom Arnold (Childless man), Elinor Donahue (Orphanage woman), Oprah Noodlemantra (Teenager on TV), Cassandra Rachel Friel (Little Maggie), David Dunard (Kelly), Marilyn Rockafellow (Maggie's Mother), Virginia Peters (Woman on Plane), Stella Hall (Stewardess), Lyndsey Fields (Loretta Krueger), Angelina Estrada (Carlos' Mother), Peter Spellos (Tracy's Father), Toby Sexton (Teen Freddy), Chason Schirmer (Young Freddy).

Several years have passed since the conclusion of *Nightmare 5*. Freddy has managed to kill all but one of the teenagers in Springwood. This young man, John (Shon Greenblatt), who has a recurring nightmare in which he falls from his seat through the bottom of an airplane in flight, escapes and winds up at a center for disturbed children, where child psychologist, Maggie (Lisa Zane) becomes interested in his case. She has been having upsetting dreams which match the "fantasies" John is spouting about Freddy.

When Maggie takes John back to Springwood to investigate, three other kids stow away in the back of their van. Two of these become Freddy's victims: Spencer (Breckin Meyer) is trapped in a video game where Freddy bounces him around (his corresponding actions in the real world make him crash into walls and ceilings); and Carlos (Ricky Dean Logan), who wears a hearing aid, has his hearing made so acute by Freddy that he can literally hear a single pin drop—which is agonizing to him. When Freddy drops a whole mess of pins from high above onto the catwalk of the infamous boiler room, the poor boy's head explodes.

John thinks he has been spared because he's Freddy's son, but he's fatally mistaken. Freddy's child is actually Maggie, and the boy is killed when he again dreams that he is falling from the sky and lands on spikes that Freddy playfully places in the middle of the road. In the real world the kid starts bleeding from holes which suddenly appear all over his body.

The climactic battle occurs when Maggie falls asleep—monitored by the machines of her coworker Doc (Yaphet Kotto)—lays hands on Freddy, and manages to pull him out into the real world, where he can be killed. Nearly becoming his victim, she doesn't hesitate to brutally stab him and then attach explosives to his body. Freddy blows up in 3-D, with each piece a malevolent Freddy worm snarling and advancing into the audience. The 3-D effects—although limited to the climax—are quite effective.

About Freddy's climactic fight with the heroine, Robert Englund—playing Krueger for the sixth time—has this to say: "I always hate it when I have to tussle with one of the ingenues. There is a moment in *2* when that happens, and the only reason I could excuse it in *6*—rolling around on the floor with her—is because it was my daughter. I usually balk at sequences like that and say this shouldn't happen. Freddy couldn't be conned into this, and if he was then he'd just explode them or something. But in this particular instance I could validate it because there was some great sort of Freudian link there. She is blood of my blood."

Perhaps the most interesting scenes in the picture have to do with Freddy Krueger's past. After his wife discovers his torture room in the basement of his house, he murders her—a murder that is witnessed by his daughter as a child. She, too, later discovers the torture room. (Freddy is apparently killed shortly after this, and the girl is adopted, forgetting all about her past.) In other flashbacks we see Freddy himself being tortured with a belt by his stepfather (Alice Cooper). He grows to love the pain, and to love inflicting it, killing pets for show-and-tell and slicing his own stomach for the sheer pleasure of it. The dead Freddy Krueger has always been one of the most interesting psychopaths on the screen, but in *Nightmare 6* we learn the young live Freddy Krueger was just as fascinating.

Not everyone agreed. John Carl Buechler, whose Magical Media Industries did special-effects work on the film, says, "I don't know that getting into his life is as interesting, unless you are into novelizing a movie,

than it is to show him as the ultimate evil and something that the individual must overcome. Why give him a past? Everyone loves a mystery, and even more they love a mystery man. Look at the "Man with No Name" Clint Eastwood movies; who was this guy? The movies did not explain his character. He was an icon."

The comical highlight of *Freddy's Dead* is a parody of *The Wizard of Oz*—complete with the famous music—when John dreams he's trapped high in the air in a house during a tornado—and Freddy , dressed as the Wicked Witch of the West (Margaret Hamilton), flies by the window on a broomstick!

Perhaps the most horrifying scene occurs when Roseanne Barr and her husband Tom Arnold make guest appearances as Ethel and her husband, a goofy childless couple in the town of Springwood. Unfortunately, Freddy does not do to Roseanne what he did to Zsa Zsa Gabor in *Nightmare 3*.

The only other name actor in the cast is Yaphet Kotto, best known to genre fans as the *Nostromo* crewman who got his head "gooshed" by the projecting metal tongue of the *Alien* (1979). Elinor Donahue, of "Father Knows Best," also turns up as the head of an orphanage where Maggie seeks answers to questions about her roots.

The director of *Freddy's Dead*, Rachel Talalay, had been involved with three of the previous *Nightmare* films, serving as production manager on *2*, line producer of *3*, and coproducer of *4*. Husband Rupert Harvey coproduced the fifth installment. She herself produced John Waters's *Hairspray* (1988). "I decided it was time to direct," she said. "I wanted to do a *Nightmare* because I knew it so well." When she got the assignment "I was really excited. You can be visual, creative. . . . I love special effects and in this film anything goes."

Looking back today, Talalay says, "What I think is successful about the films is that we have strong teenagers who are fighting their own fears. That was the very first thing. Probably I was the strongest person in *Nightmare 4* through 6 in developing the script. I was the strongest person in saying each kid has to have a fear. We have to establish that. Just going back and back to that. We have to establish what that fear is and exploit that. It's not just about who went into the basement without a flashlight. It is about the subtext of their fears.

"In *6* we went very directly for that. We chose to have the subtext of child abuse with each of our kids; that is the general subtext of the whole film. It is related to Freddy as an abused child; to Maggie, the psychologist, as an abused child, and [to] every one of our kids. So it had many levels. I started with a story idea and a mystery, and it was so easy to put the formula in. We were incredibly creative with the dreams and had a lot of fun with it."

Talalay's story for *Freddy's Dead* was the first one to have an adult protagonist. She asked Michael DeLuca, a development executive at New Line who had worked on some of the previous films, as well as the "Freddy's Nightmares" TV show, to put together a screenplay. Her basic guideline: "You have to be true to the past *Nightmares*; you have a whole set of rules for this heroic and mythic character. Michael knew the material. We grabbed him and sort of put him to work on it after-hours."

When asked if there was much of an attempt on the *Nightmare* films to distinguish between dreams and reality, she replies, "It depended on the director, because one of the most important things about *Nightmare 1* is how tricked you are into not knowing the difference between dream and reality, and how hazy that line is. Some dreams are more effective than others in these terms. Bob Shaye was very obsessed by seeing [the characters] falling asleep. Directors had a lot of trouble with him. Bob always wanted to see the people fall asleep. You don't necessarily want to see people fall asleep, because then you can't trick them so much about the fact that they are going into a dream. There is alot of debate about what is a dream and what is not [in the films], how much you can trick people and how much you just confuse them.

"I personally think that *1* is the most effective because you're the most uncertain [about] what is a dream and what is reality. Bob got more and more obsessed about the rules, the rules, the rules. I can definitely think of places where we stretched them."

At the time of the film's release, Talalay said, "It's probably time to wrap up the series. There's a place to go with the concept, but not necessarily with the character of Freddy. I think the concept of someone who can haunt your dreams is wonderful, but does that need to continue to be Freddy? Robert is not certain he wants to do this for another ten years. it might be time to say 'This is it' and go all out, which is what we're honestly trying to do."

Robert Englund, Freddy Krueger's alter ego, concurred. "It's finally time for me to hang up Freddy's glove. While I've enjoyed developing Freddy's character to icon status, I think it's time for me to move on."

Special-effects ace John Carl Buechler, who also worked on *4* in addition to *6*, had to skip *5* because of previous commitments. He was not sorry. He explains: "To be perfectly candid about it, of all the *Nightmare* films *5* is the least satisfying, and I am not that wonderfully satisfied with *6* either. The main reason I think they are not as successful as the earlier films is

because they lost touch with what it was that made these movies special. The early *Nightmare* movies were different from standard horror movies. They were scary, but they were like a stand-up comedian telling a punchline and the punchline in all of these movies was delivered in a very visceral context. The successful ones, I am talking about. Visceral flesh on flesh.

"What the last two movies became, I believe, was an opportunity to explore visual effects rather than getting into the gritty human-being versus human-being conflict. Freddy is a human being. I would say that *Nightmare 6* and *Nightmare 5* have some of the most stunning visual effects ever created. But they are not satisfying because visual effects are not scary. They are like a travelogue."

Buechler has a definite opinion of the role special effects should play in movies. He says, "Makeup effects just by virtue of the way they are used and employed in movies have to have a human element. They have to have character. Makeup effects have to create something that has a soul and breathes, that is a danger, and that has the capacity to bring conflict into your life. A visual effect can show you an outrageous landscape or fly you through a roller coaster, but it cannot create high stakes for you if you are not in a push-pull confrontation against an enemy.

"For example, in *4*, which I have said before is my favorite entry in the series, [there's] the girl becoming the cockroach. That is dynamic and it works, because she has this tremendous aversion to cockroaches which we all share. She is a girl who is very much into her body. We see her working out. In her nightmare she becomes a cockroach. This nightmare was so uncomfortable that every audience member could identify with it."

In addition to doing effects for such films as *Bride of Re-Animator* (1991) and *Indiana Jones and the Last Crusade* (1989), Buechler has also directed such movies as *Ghoulies Go to College* (1991) and *Friday the 13th Part VII: The New Blood* (1988). Buechler is not only offended by the "slasher" concept but by the censorship the subgenre engenders. "Once the artist does his work and creates his effect, nine times out of ten, because of the way movies are [distributed], they must go through a rating system. Unless they receive an R-rating they don't get released, they don't get advertising, and they can't make money. Alot of the work that special-effects people do is never put on the screen because the movie needs an R-rating."

On the other hand, Buechler enjoyed working on the *Nightmare* series because, as he puts it, "Freddy movies aren't really slasher films. They're nightmare films. They allow people to go in another direction. No skin slashing. No people being brutalized through graphic means. It was all a mind trip and therefore more acceptable. Not only could you do something that was really interesting and stimulating, but you could also do something that the audiences would get an opportunity to *see*, so it was very attractive."

On *Nightmare 6* Buechler's group was responsible for "everything that dealt with flesh. There was only one challenging effect in there, which was Carlos's ear. First Freddy cuts off Carlos's ear that has the hearing aid in it; then Freddy grabs the hearing aid. Carlos runs off with Freddy following him through the nightmare. Freddy catches up with him in the gargantuan nightmare boiler room.

"Freddy drops the hearing aid. Carlos gets it and puts it into his other ear. Freddy causes the hearing aid to mutate into this little crab-like entity that swells up. It can amplify Carlos' hearing to such a degree that it could *destroy* his head. Freddy starts making loud noises—like dropping pins that sound as if a Buick was dropped off the Chrysler Building [and] taking his claws and scraping a blackboard. The noise is so profound that the boy's head ultimately explodes. I did all the elements and pieces for this sequence, including the exploding head."

Buechler tried a different approach from other famous exploding heads, such as the one in David Cronenberg's *Scanners* (1981). "The attitude," he says, "was to put as little blood as humanly possible in this movie. If you notice in that scene, you do not see a drop of blood, even though his head explodes. You see alot of stuff, but it was backlit, and the materials that we used to blow [it] apart did not show up well. I put water in the head and little pieces of latex, so there is mass and there is liquid, but you don't see the gray matter. you don't see the red splash. Consequently, the censors allowed it on the screen."

Buechler also worked on John's harrowing death sequence. "There was a scene where John in his nightmare is coming down in a parachute, and Freddy cuts the staff of the parachute, making John fall on a bed of spikes. In the real world you see the holes in him, which were caused by the spikes, fill up with blood. We created a fiberglass torso under which the actor was placed. The torso had a mechanism in it which would suck down and cause the holes to fill with blood."

For the scenes in which John fell from a plane or Freddy flew around on a broomstick, the visuals were done by optical-effects people. In the blue screen process the actors supposedly soaring through the air would be suspended in costume in front of a blank, blue-colored screen. The background, such as a night sky or whirling tornado, would be matted in later. (When done carelessly, this process will leave a bluish-green outline around the actor, spoiling the illusion of

the composite shot.) The plane John falls from and the house he's caught in during the tornado were specially rigged sets.

Other effects John Carl Buechler was responsible for include the child-molester father who was beaten up with a coffeepot. "We created a spongy, wacky face that showed her dad all pushed together like a piece of claymation. We did the effects when Freddy was being pulled out of the dream world by his daughter. She yanks him and causes his arms to stretch out, then his head begins to expand and blow out. In this scene Freddy is wearing our face." A special bladder-like mechanism was put into the face to make it balloon. "We did just about every single thing. We did alot of makeup effects but nothing that really stands out or is really satisfying as an artist.

"Hardly any of the budget was spent on makeup effects. *Nightmare 6* was mostly *visual* [i.e. optical] effects."

At first, director Talalay was not crazy with the idea of doing the climax in 3-D. "It just kept coming up," she says. "We tried to talk them out of it, but marketing was into it, and it was a big deal for selling [the film] internationally. I had to make sequences much simpler, which I didn't want to do, but when you spend so much time with your eyes focusing to figure out the 3-D, it doesn't matter that you don't have neat detail in the background. What's important is just getting the information across."

The explosive demise of Freddy Krueger in 3-D at the end of *Freddy's Dead* was perhaps the only truly bloody effect in the movie. Buechler made a cast of Robert Englund's body and sculpted a prop-Freddy in several units. The segments were crammed full of everything from fake-latex innards to actual animal organs, with artificial blood and cranberries added for good measure. The final ingredient was "primacord", an explosive. The messy series of explosions was then filmed in slow motion.

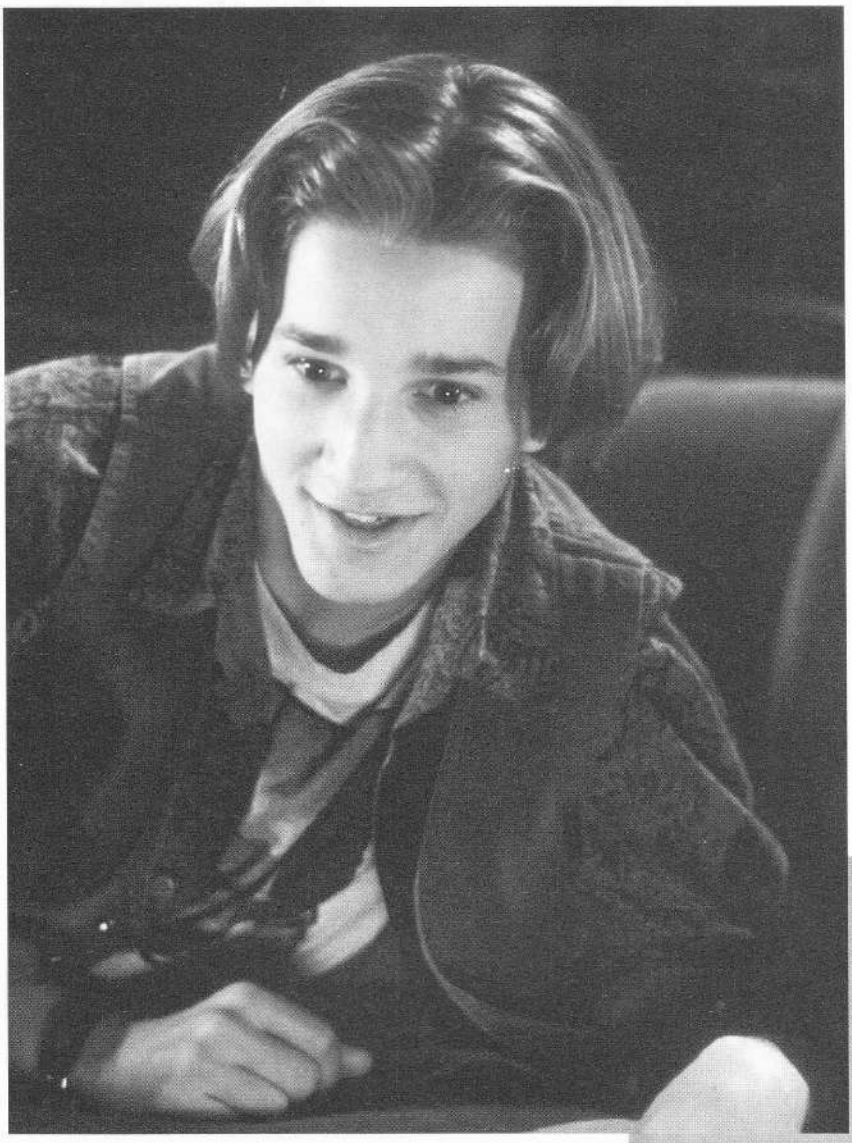
Freddy's Dead: The Final Nightmare did not perform so slowly at the box office, bringing in about $34 million, a big improvement over *Nightmare 5*, if not as high as *Nightmare 4*.

Is Freddy dead?

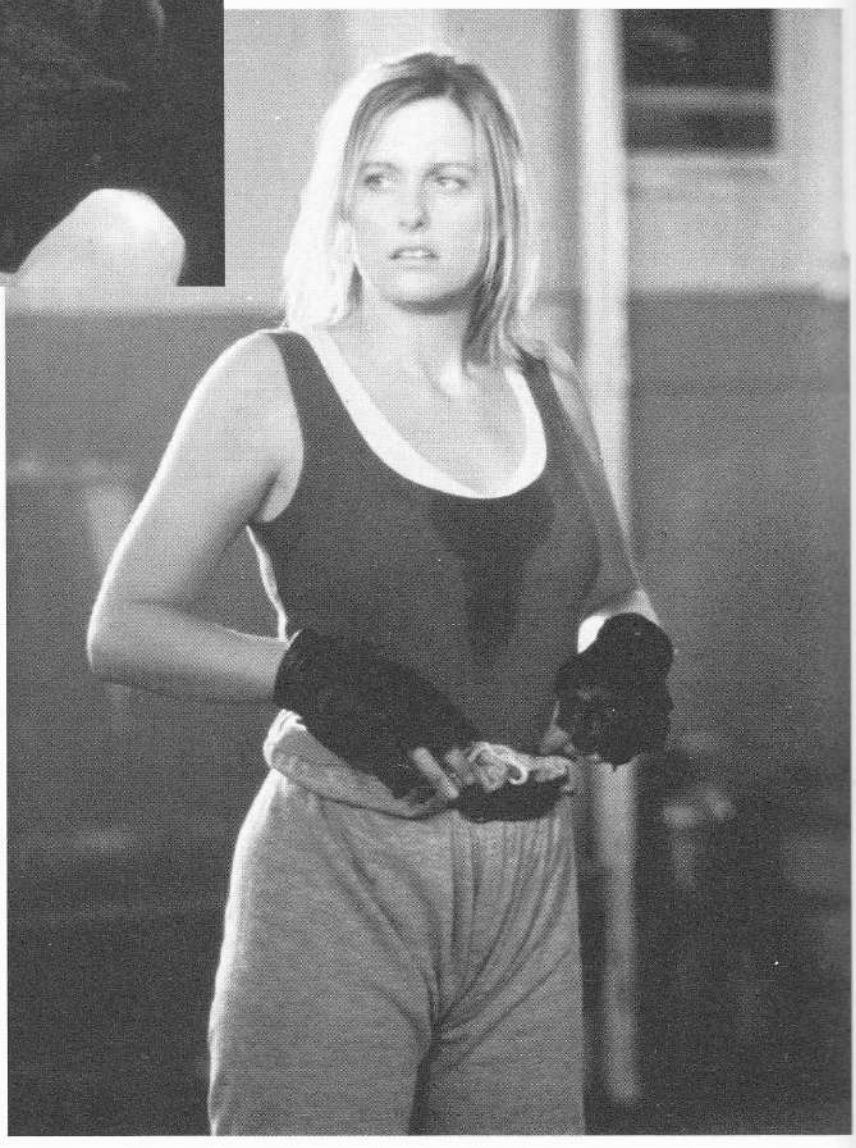
Only time will tell.

Robert Shaye, chairman of New Line Cinema, offers John (Shon Greenblatt) a ticket out of Springwood.

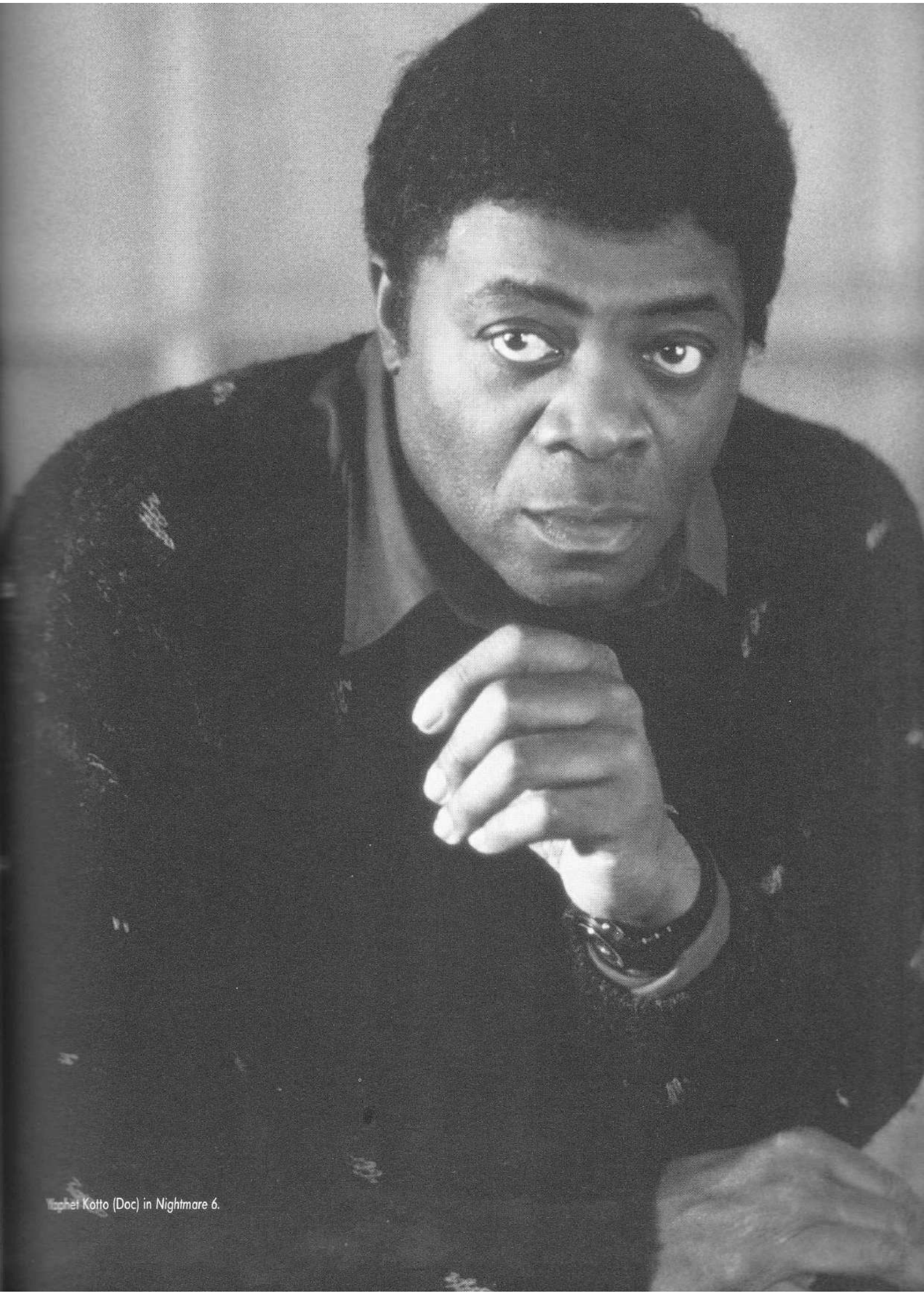
Freddy as the bus driver who insists on no screaming while the bus is in motion.



Breckin Meyer (Spencer) in *Nightmare 6.*



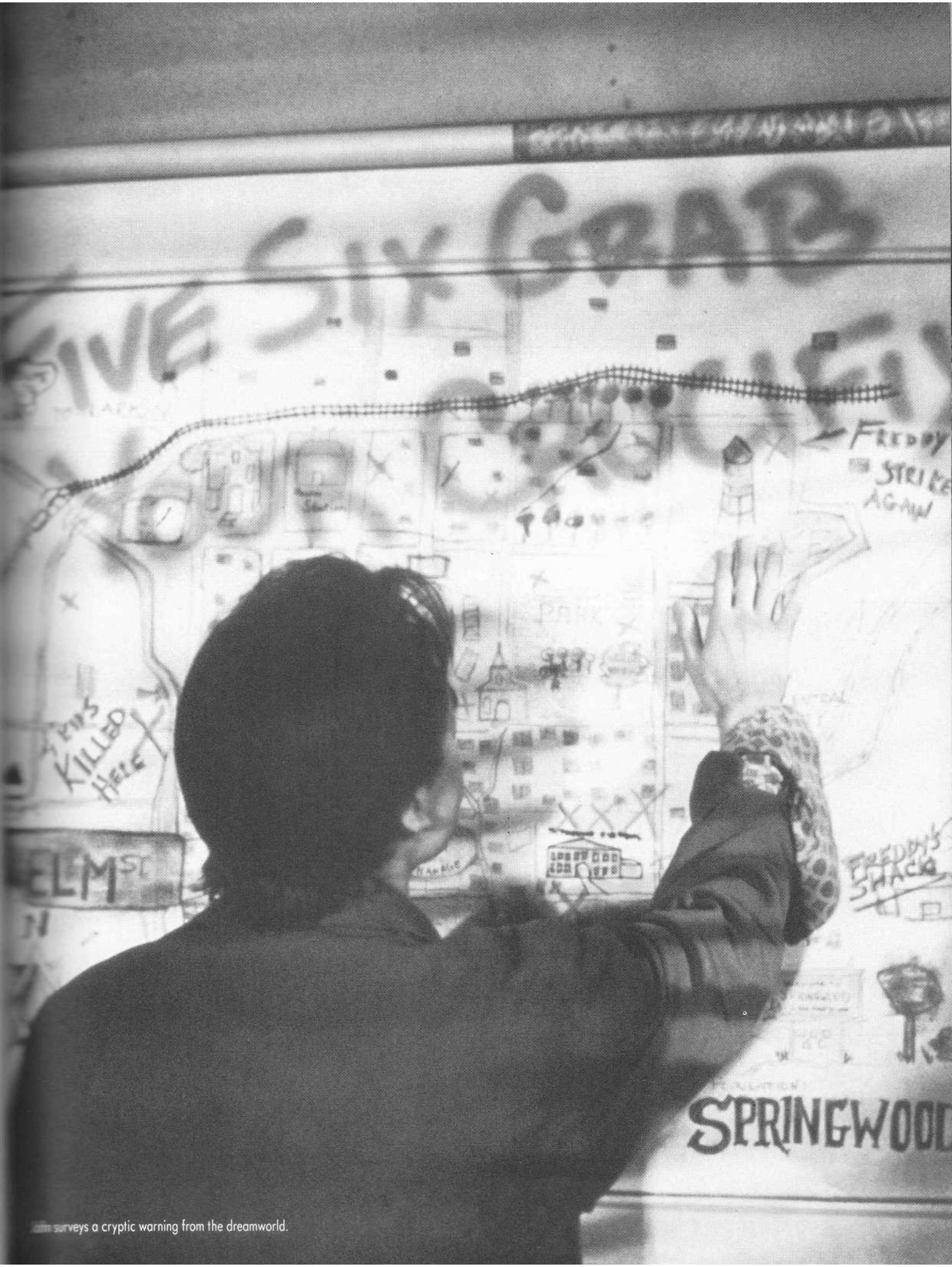
Tracy (Lezlie Deane) works out for her battle with Freddy.



Yaphet Kotto (Doc) in *Nightmare 6.*

Roseanne Barr and her husband Tom Arnold in *Nightmare 6*.

Maggie (Lisa Zane) and John (Shon Greenblatt) are on their way back to Springwood.



surveys a cryptic warning from the dreamworld.

Body Count:
Who Gets Hit and How—at a Glance

A Nightmare on Elm Street

- Tina (Amanda Wyss), Freddy's first victim, is tossed around her bedroom, dragged along the walls, and slashed to death by a few swipes of Freddy's glove.
- Rod (Nick Corri) is strangled by the sheets of his jail cell.
- Glen (Johnny Depp) is sucked down into his bed and then expunged in a much messier form than when he entered.
- Marge (Ronee Blakley) is Freddy's first adult victim. She fights a fiery Freddy and then fades into her mattress.

Nightmare Part 2: Freddy's Revenge

- Coach Schneider (Marshall Bell) has his back ripped out by Freddy's fingers in the shower room.
- Ron Grady (Robert Rusler) is pinned against the door by Jesse-turned-Freddy and slashed with such ferocity that the wood behind him is also torn.
- At the pool party one teen is throat-slashed, another is impaled, and a third is thrown onto the gas grill. Other extras may be boiled to death in the pool.

Nightmare 3: Dream Warriors

- Phillip (Bradley Gregg) is turned into a living puppet by Freddy, who cuts the boy's strings and lets him fall from a great height.
- Jennifer (Penelope Sudrow) has her head pulled through the television screen by the Freddy TV.
- Taryn (Jennifer Rubin) is injected by Freddy's "hypodermic" fingers.
- Will (Ira Heiden) gets a broken heart playing Dungeons and Dragons.
- Lt. John Thompson (John Saxon) is impaled by Freddy in the auto junkyard.
- Nancy (Heather Langenkamp) becomes a victim of Freddy's glove.

Nightmare 4: Dream Master

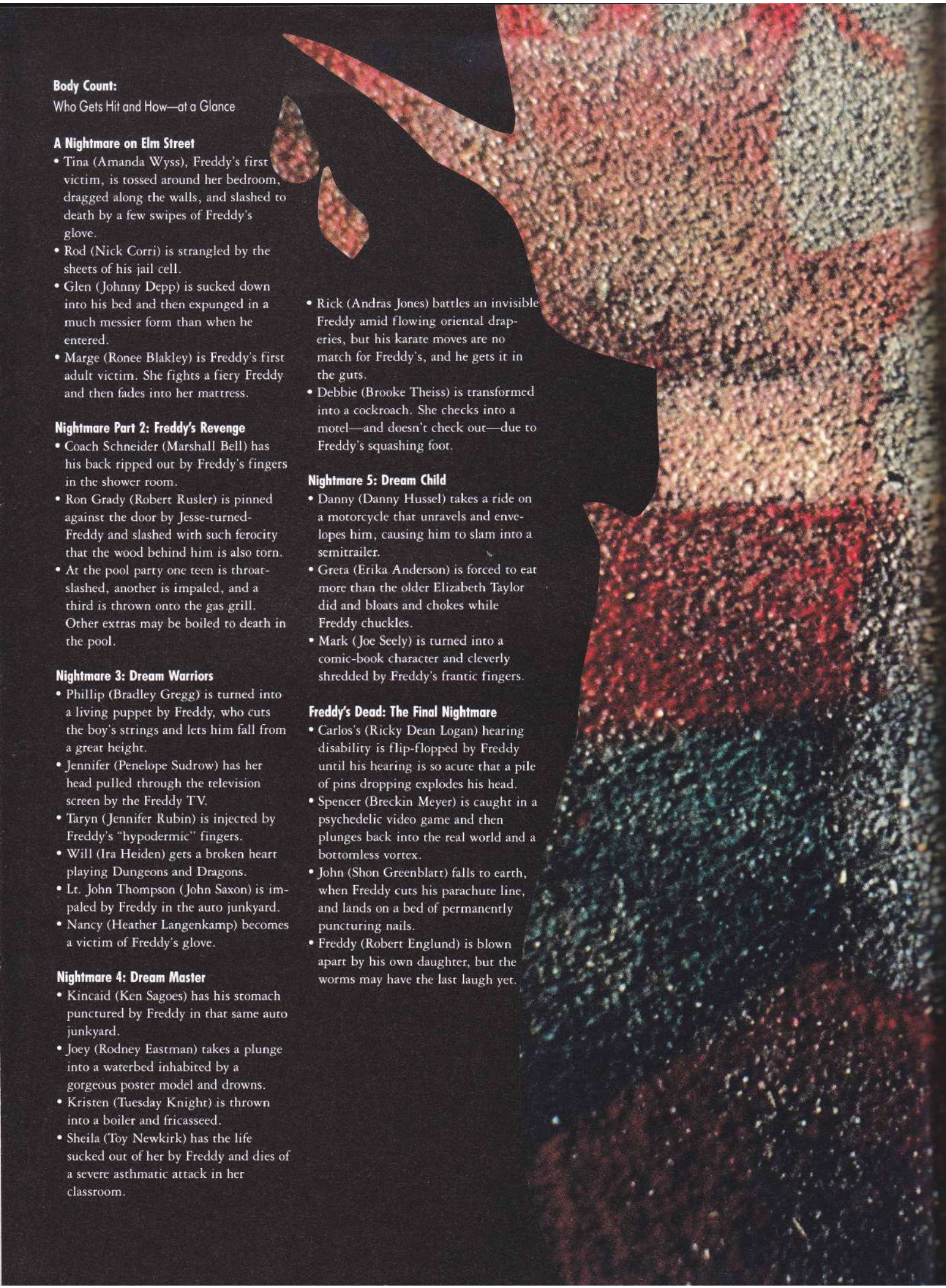
- Kincaid (Ken Sagoes) has his stomach punctured by Freddy in that same auto junkyard.
- Joey (Rodney Eastman) takes a plunge into a waterbed inhabited by a gorgeous poster model and drowns.
- Kristen (Tuesday Knight) is thrown into a boiler and fricasseed.
- Sheila (Toy Newkirk) has the life sucked out of her by Freddy and dies of a severe asthmatic attack in her classroom.
- Rick (Andras Jones) battles an invisible Freddy amid flowing oriental draperies, but his karate moves are no match for Freddy's, and he gets it in the guts.
- Debbie (Brooke Theiss) is transformed into a cockroach. She checks into a motel—and doesn't check out—due to Freddy's squashing foot.

Nightmare 5: Dream Child

- Danny (Danny Hussel) takes a ride on a motorcycle that unravels and envelopes him, causing him to slam into a semitrailer.
- Greta (Erika Anderson) is forced to eat more than the older Elizabeth Taylor did and bloats and chokes while Freddy chuckles.
- Mark (Joe Seely) is turned into a comic-book character and cleverly shredded by Freddy's frantic fingers.

Freddy's Dead: The Final Nightmare

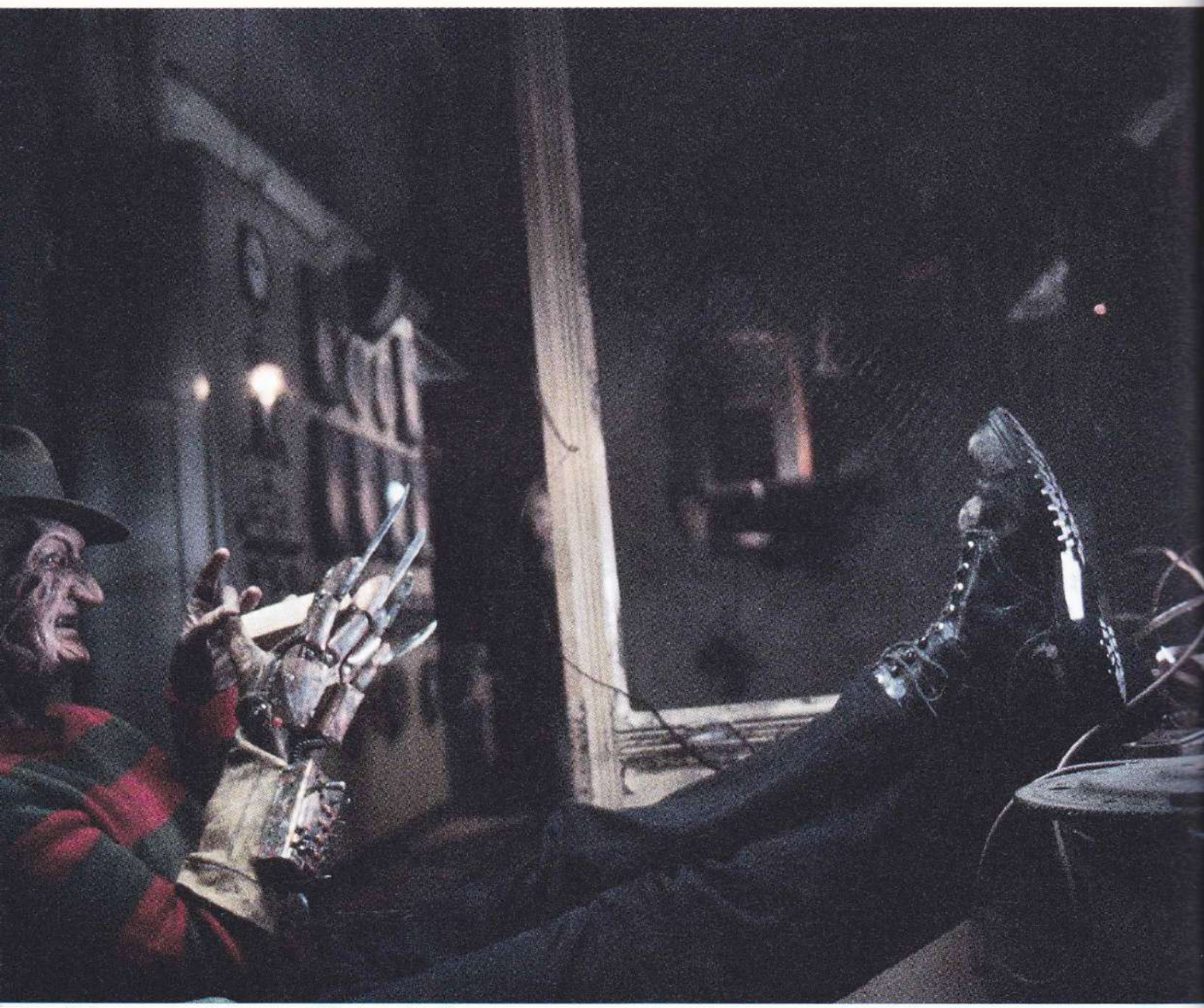
- Carlos's (Ricky Dean Logan) hearing disability is flip-flopped by Freddy until his hearing is so acute that a pile of pins dropping explodes his head.
- Spencer (Breckin Meyer) is caught in a psychedelic video game and then plunges back into the real world and a bottomless vortex.
- John (Shon Greenblatt) falls to earth, when Freddy cuts his parachute line, and lands on a bed of permanently puncturing nails.
- Freddy (Robert Englund) is blown apart by his own daughter, but the worms may have the last laugh yet.



A child's chilling rendition of Freddy Krueger, with a warning that Freddy is coming for you.

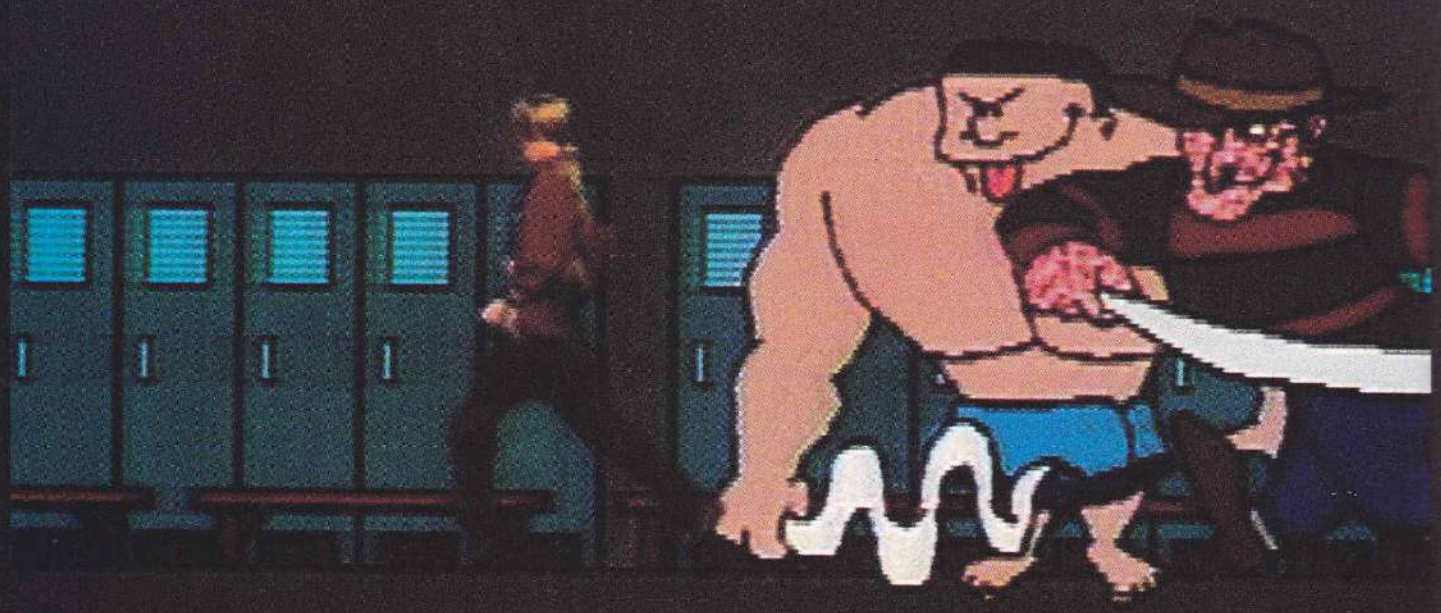
Carlos gets a new hearing aid from Freddy.

Freddy tests Carlos's new hearing aid.



Freddy toys with Spencer, who is trapped in a video game.

Freddy earns his highest score in the video game against Spencer.



Big Freddy attacks Spencer in the video game.

Video Freddy stomps Spencer in the video game.

Spencer on a platform for the video-game scene.

John (Shon Greenblatt) hangs from wires in front of a blue screen for one of the falling scenes.

Spencer in front of a blue screen for the video-game scene.

Little Maggie (Cassandra Rachel Friel) finds her daddy's secret room.

is about to kill his wife.

, even in life, tries to coax his daughter into silence.

Makeup is applied to Peter Spellos, who played Tracy's abusive father.

Tracy battles her worst nightmare: her abusive father.

Maggie dons a pair of 3-D glasses which in the dreamworld will allow her to get into Freddy's head.

Maggie enters the painting of dream demons.

Freddy's drunken stepfather, played by Alice Cooper, prepares to punish his teenage stepson, Freddy Krueger.

Young Freddy (Chason Schirmer) enjoys his science project, which is torturing a mouse.

Teenage Freddy teaches his stepfather, played by Alice Cooper, the secret of pain; just don't feel it.

Maggie grabs Freddy so she can pull him into the real world.

Freddy's head reacts violently to being pulled out of the dreamworld.

Maggie battles Freddy.

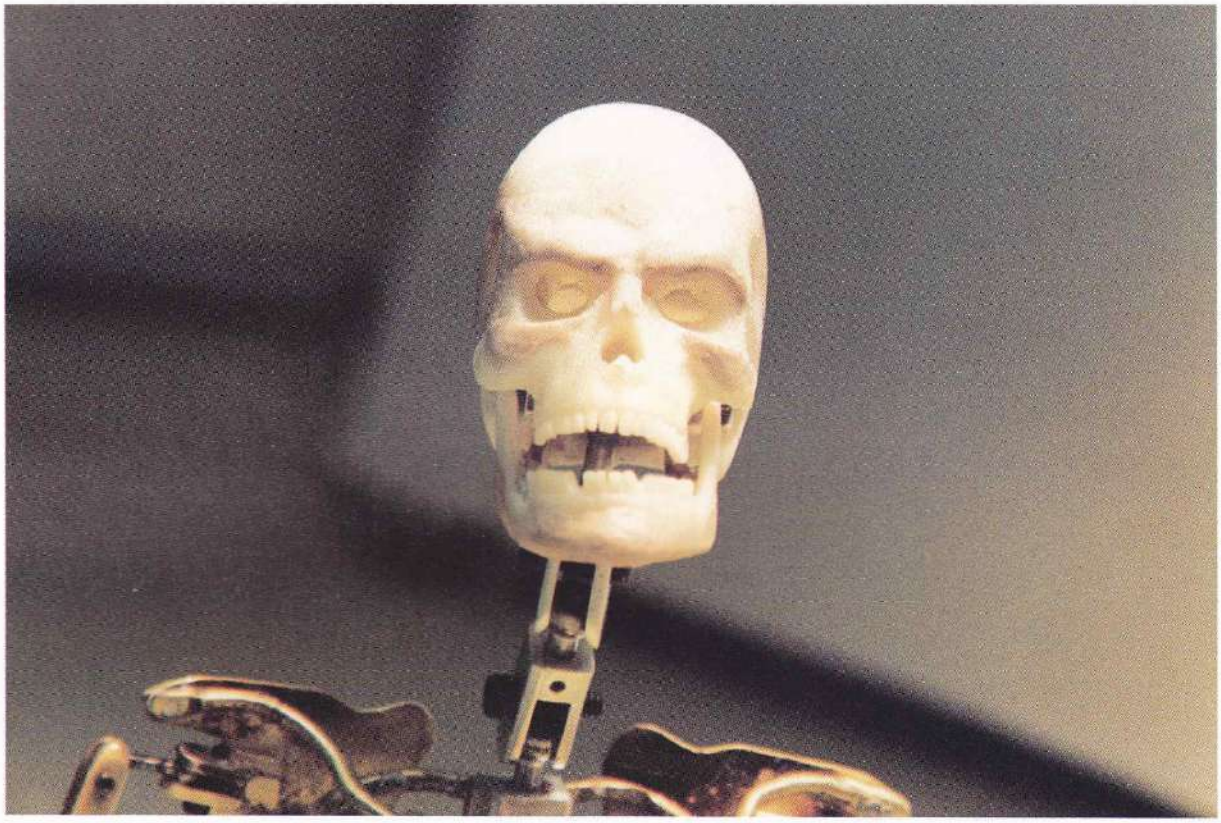
A family portrait of daddy Freddy with his daughter, Maggie.

Freddy remembers how much pain hurts in the real world.

Maggie turns the table on Freddy Krueger.

Freddy shows that he fears no bodily harm.

Freddy is about to be blown away with dynamite. Note that David Miller's makeup is back to the same open-sore makeup that he did on *Nightmare 1*, only this time it is fully lighted.



Freddy's skull attached to his skeleton in Doug Beswick's shop.

7

Creating Freddy: A Talk With Wes Craven

Although Wes Craven has said that the idea for the original *Nightmare on Elm Street* came to him suddenly in a restaurant, the idea had been germinating inside his subconscious for quite a while. Like most artists, Craven's ideas come from a variety of sources from childhood onward. Freddy Krueger, for instance, was inspired by a grown man Craven saw outside his apartment building late one night when he was in the sixth grade. He heard a "scraping, rustling noise" outside his second-floor bedroom window.

"When I looked down there was a man very much like Freddy walking along the sidewalk. He must have sensed that someone was looking at him and stopped and looked right into my face. He scared the living daylights out of me, so I jumped back into the shadows. I waited and waited to hear him walk away. Finally I thought he must have gone, so I stepped back to the window. The guy was not only looking at me but he thrust his head forward as if to say 'Yes I'm still looking at you.'"

The strange man walked down the street and turned the corner towards the apartment-building entrance as Craven watched in horror. "I ran through our apartment to our front door as he was walking into our building on the lower floor. I heard him starting up the stairs. I woke up the whole house. My brother, who is ten years older than me, got a baseball bat and went out into the corridor, but he was gone.

"As an adult I can look back and say that that was one of the most profoundly frightening experiences I have ever had. The guy has never left my mind, nor has the feeling of how frightening an adult stranger can be. He was not only frightening, but he was amused by the fact that he was frightening and able to anticipate my inner thoughts."

The essential premise of *A Nightmare on Elm Street* was "based on a series of small articles that ran in the Los Angeles *Times* about people inexplicably dying in their sleep."

The articles are proof that sometimes truth can be stranger than fiction. There is an unsettling sameness to the stories, which Craven clipped and saved. First a young Asian immigrant died after telling his parents about a disturbing nightmare. Six months later another young man had a disquieting nightmare and died in his bed after going back to sleep. "The eeriest case was a boy who had a nightmare that was worse than anything," according to Craven. "His family tried to quiet his nerves, and he refused to sleep. He stayed up several nights, and they sent for a doctor who gave him sleeping pills. The kid threw them away. Finally there was a night when the kid could not stay up any longer, and he went to sleep. The house was quiet at last. The parents were relieved that their kid was getting some rest. Then they heard this horrendous scream from the bedroom."

The parents ran in and found the boy thrashing in his bed, only to fall still a moment later and die. "An autopsy revealed that there was nothing wrong with him, no heart failure or any reason for his death. He was just dead.

"I became fascinated with the idea of harm happening to a person in such a way that people would not be able to clearly discern if the harm came in a dream or if it came in reality. Those two notions became the backbone of the idea of a killer murdering people in their sleep."

The first name of Craven's archvillain also came from his past. "Fred was my worst enemy in junior high school. He and I both had paper routes and shared the same drop-off point for newspapers. We used to get into a fight every day. Fred became my least favorite name." Krueger was a variation on Krug, the chief villain in Craven's first film (*Last House on the Left*) and a little in-joke.

There was a definite reason for Craven to give his "hero" a razor-fingered glove. "Part of it was an objective goal to make the character memorable, since it seems that every character that has been successful has had some kind of unique weapon, whether it be a chain saw or machete, etc. I was also looking for a primal fear which is embedded in the subconscious of people of all cultures. One of those is the fear of teeth being broken, which I used in my first film. Another is the claw of an animal, like a saber-toothed tiger reaching with its tremendous hooks. I transposed this into a human hand. The original script had the blades being fishing knives."

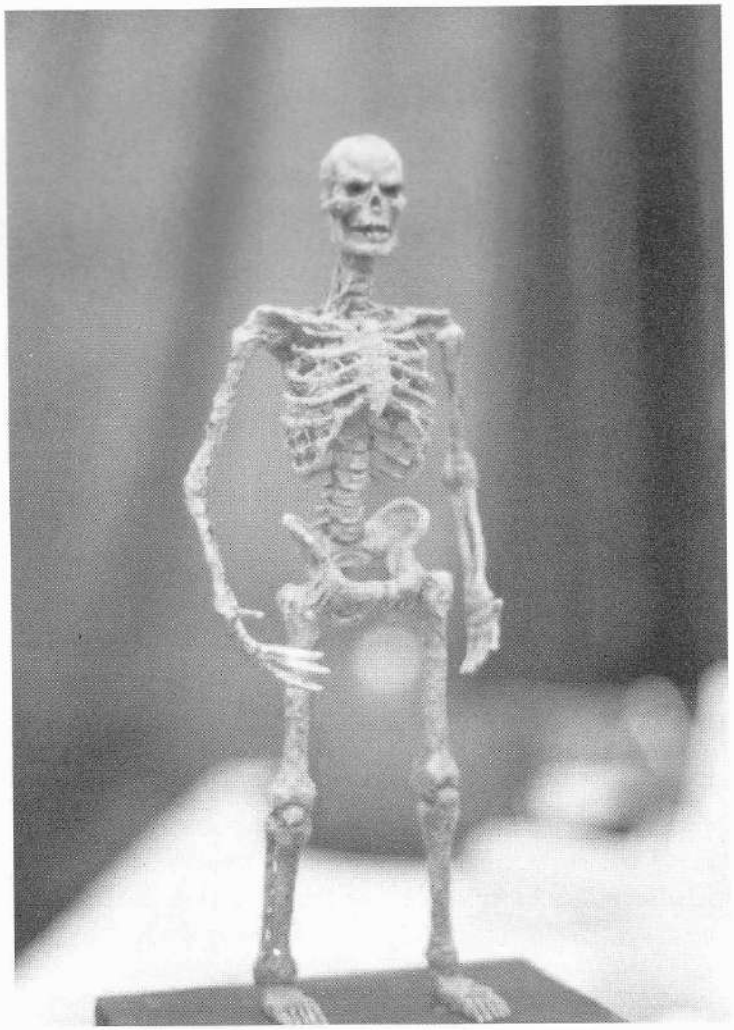
Getting the script produced was no easy matter. New Line couldn't raise the money at first, so Craven sent the script elsewhere. "My agent at that time sent it to all the major studios. I have a nice collection of rejection letters—Universal, Paramount, all those places. It wasn't scary enough, or it was too bloody, or 'nobody

will be afraid of anything that happens in a dream. The horror film is dead.' This was during a period where horror films were sort of on the way out. It was a backlash against the *Friday the 13th* [series]."

Craven had censorship battles with the Motion Picture Producers Association. "They told me that their attitude was that the film was good enough that it didn't need the gore. It was like they were making an arbitrary decision that this was what they thought the film needed and didn't need." The M.P.P.A. censor had problems with the death of Tina and the fountain of blood that comes from the bed after Glen is murdered.

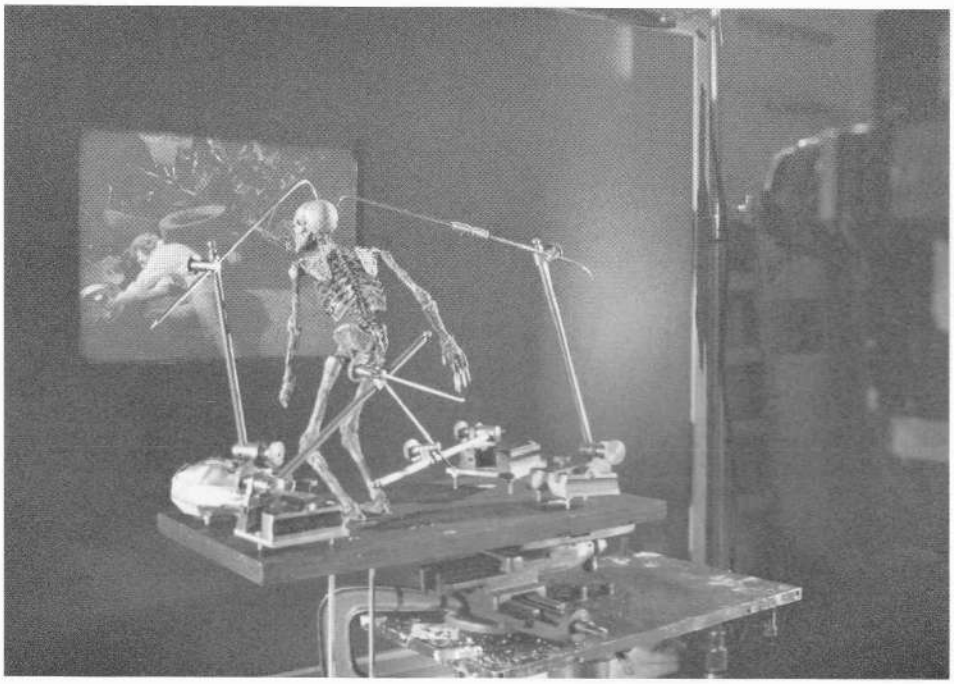
"I said, 'How about *The Shining*, where a whole elevator of blood comes streaming out and floats furniture and everything else?' They said every film was judged on its own merit." In the end Craven had to make trims in the scene with Tina and cut about twenty feet out of the fountain of blood scene.

A Nightmare on Elm Street won the Critics Prize at the 1985 Avoriaz (France) Festival of Fantastic Films and established Wes Craven's reputation in the horror-film industry for decades to come.



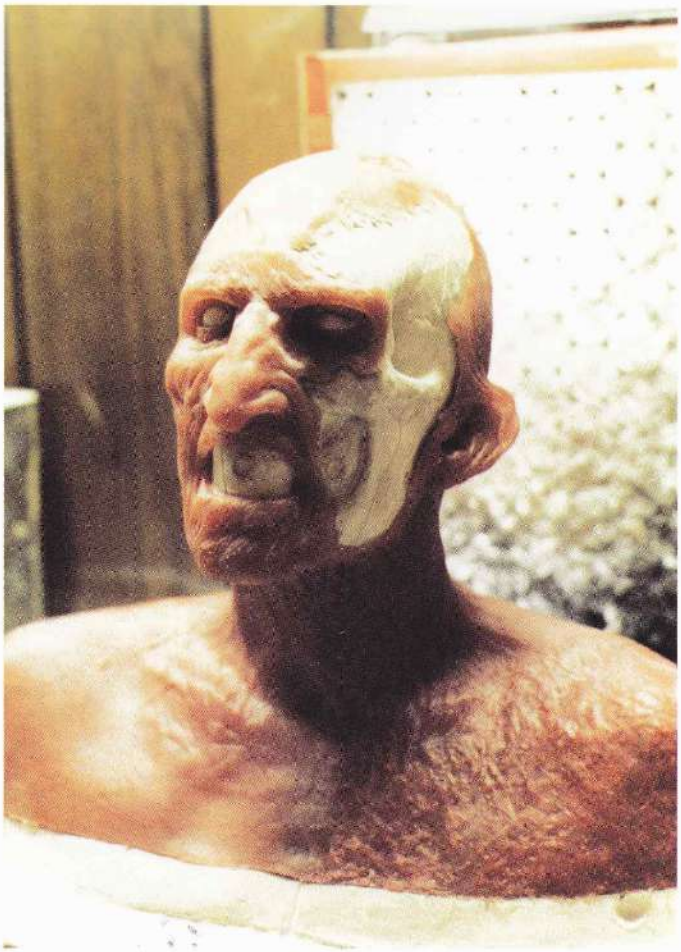
A close-up of the completed Freddy skeleton with his clawed hand.

Doug Beswick moves Freddy's skeleton in relation to one frame of film showing Craig Wasson on the rear projection.



As the following four photographs show, the meltdown Freddy was a mechanical that was constructed in four stages.

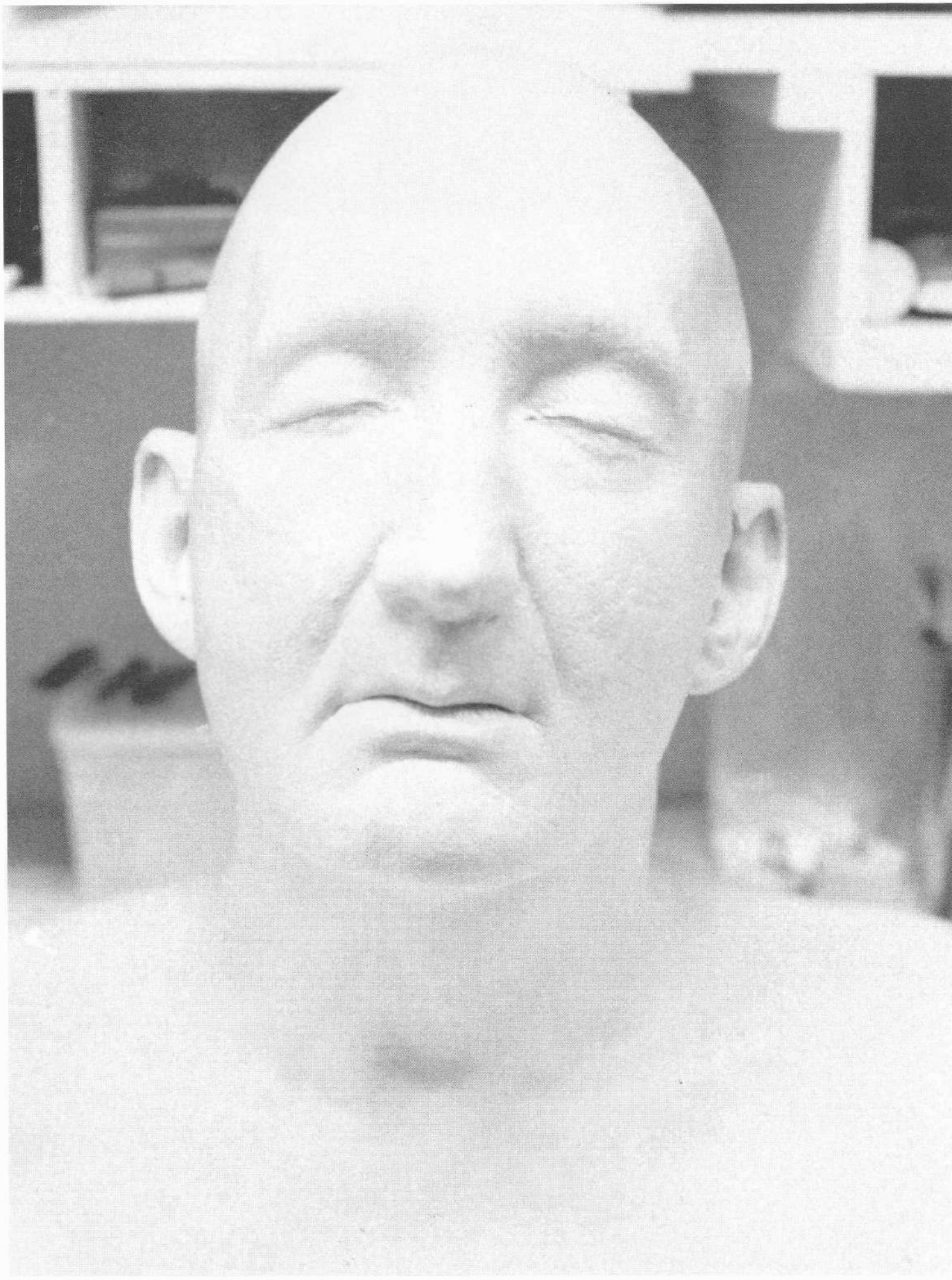
First stage of the Freddy meltdown head: The under structure.



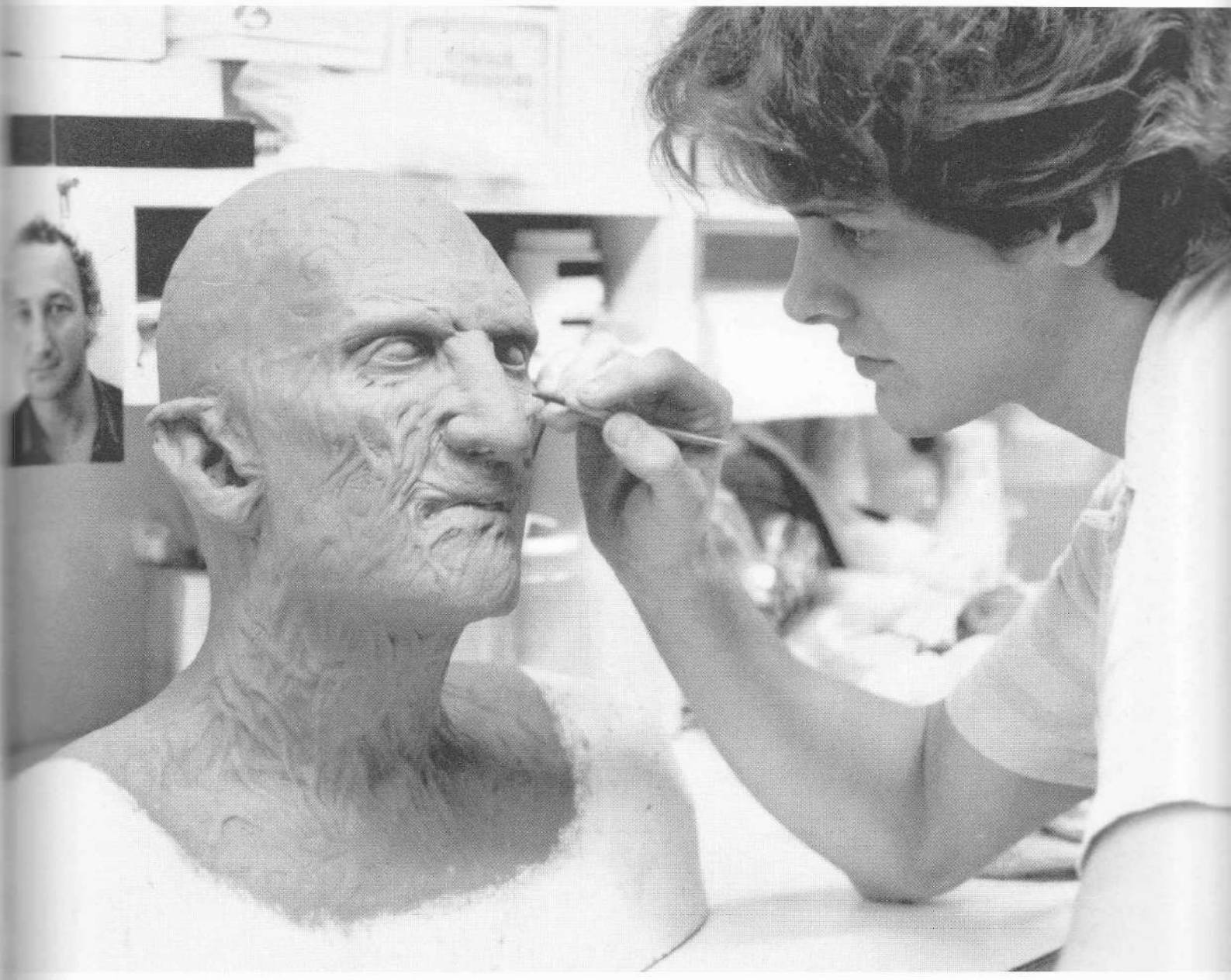
Second stage: The hot pour skin.

Third stage: Painted hot pour skin.

Fourth stage: Final sculpture with paint.



Yagher's life cast of Robert Englund at the beginning of preproduction for *Nightmare* 2.



Yagher sculpts Freddy's makeup over a life cast of Robert Englund.

8

Playing Freddy: A Talk With Robert Englund

The long nails, the skinny body, the horrible face. Is it Freddy Krueger? No—it's . . . *Klaus Kinski?*

Yes, Kinski's vampire in Werner Herzog's 1979 remake of *Nosferatu* is one of the influences on Robert Englund's Freddy. "He had very long fingernails, and that is where I got the idea how to act with the glove and the long blades on it."

With his movements Englund has tried to avoid comparisons with the usual stereotyped monster. "The stance was just trying to be as far away from any kind of monster or Frankenstein walk; I decided to put in a bit of cockiness, sexuality, and threat. The critics have said it is a little bit like a Jimmy Cagney swagger, and I sort of know what they mean. I wanted to put some personality into the way Freddy moved."

Two makeup men, David Miller and Kevin Yagher, have worked on Englund's pleasant face to turn it into a monstrosity of horror, and Englund sees the advantages in both. "The main difference between the two makeups is that Kevin's was more refined and had more and more detail. Consequently it looks better in a close-up. If I back away from the camera in a master or long shot, the details in David Miller's makeup look better, and it catches the light better. It is a toss-up. They are very different makeups."

Englund doesn't detest wearing so much heavy make-up like other actors do, but it does have its trials. "It is always fun for the first week because it helps me get into character. Once the makeup is dry I really enjoy wearing it. By the end of the shooting schedule I am sick to death of it. It begins to take a toll on the really delicate skin beneath my eyes.

"Sometimes we have been working until two in the morning. Everyone wants to go out for pizza and beer before the bar closes. Somebody will tell me that I am not needed until four in the afternoon that day, so I tear off my makeup. Then someone will come to the bar and tell me that they need me at eight that same morning. Since I ripped the makeup off, my face is all swollen. I'm not real happy."

Englund wears many pieces that are fused together, formed from molds that are made from his face. "One set of these pieces is made for each time I put the makeup on. Nothing is reused; each time I take the makeup off it's destroyed." For the first two movies eleven to fourteen pieces were used every day. "The makeup artist would work fifteen hours each day and then go home and bake the new pieces. After that they learned how to make [all the pieces] two weeks in advance."

Although the screenplay for *Nightmare 1* describes a man in a red and yellow sweater, Englund has always worn one that is red and green. "I have never understood why those colors, unless Wes chose them because they are particularly nauseating. It's a kind of blood red and the green is more of an olive drab. I fought to keep the hat. At one point they wanted to change the hat to something more like a paperboy's hat. I like the idea of this bald disfigured guy having a hat on as a rather jaunty look and a kind of strange sense of vanity."

Englund has been quoted as saying that what Freddy stands for is the idea of killing the future. He elaborates: "This is the first time in the twentieth century that kids will probably not live as well as their parents. You can imagine what it is like to be seventeen or eighteen today and enter a world with a drug culture and hardly any jobs on the horizon, and AIDS and racial unrest. It is very disheartening. When I was a kid, if you worked hard and went to college, you might do as well if not better than your parents. My dad got a new car every couple of years, and we had a big swimming pool in the backyard, and we went to Yosemite for a holiday. Today you have to be rich to live that way.

"Freddy represents all of these things that are out of kilter in the world, all the sins of the parents that are being passed on. I don't think teenagers ever take Freddy as a hero or an antihero. I think they enjoy the consistency of this evil character and the unapologetic relish that he has for his reign of terror. But no one wants to grow up and *be* Freddy, for god's sake. Freddy is this burned guy in a smelly sweater."

Englund believes that Freddy has become a symbol of the fact that evil can never die, only be temporarily defeated. To the teenage audience the heroines in the *Nightmare* series who are briefly victorious over Freddy "keep this horrible future they are about to inherit, this future with race riots, an AIDS epidemic, with unemployment, with no sex because it's dirty, at bay."

Although Englund doesn't have one himself, he says there is definitely a "Freddy bible; like a set of parameters which were set down by Wes Craven and Bob Shaye. It goes to all the writers who work on the scripts. I sort of own Freddy now, and when I am on the

set I know when something feels wrong."

The first time Englund began to realize what might be happening with his Freddy character was when he was signing autographs for his "V" television show at the Roosevelt Hotel in New York along with William Shatner and other "Star Trek" alumni: his line was as long as anyone else's due to "V"'s popularity. "My line began to change from my 'V' fans into a lot of heavy-metal kids and punk rockers from New York and New Jersey. They all wanted me to sign 'Freddy Krueger' on the movie posters they had. Some of the girls wanted me to sign their bodies. That was when I knew that this Freddy thing had taken off."

Englund bristles when people occasionally imply that the *Nightmare* movies are splatter films. "It was verboten to use the word *splatter* from day one on Wes's set. When you compare a *Nightmare* film with the low production value of a *Friday the 13th* or even a *Halloween* film, our movies are several rungs up the ladder. They always have been in terms of cinematography and set designs and cast. Our directors go on to become big directors in Hollywood, and our cameramen go on to become major cameramen. There is a big difference between your typical low-budget gore movie and our *Nightmare* films."

As the series progressed, Englund says, "I didn't make any changes in the Freddy character. If we had tried to top the primal horrors and gore in part one, we would have hit a ceiling very early on where we would not have been able to go any further. There is not much more we could have done unless we had Freddy sitting around and drinking blood. The decision was made to exploit the world of special effects. The real hook is the dream sequence; everybody has had a nightmare at one time or another."

According to Englund, what prevented the dream sequences from turning into Hollywood chestnuts was the combination of special effects with imagination, transforming what could have been a conceptual old war-horse (dream sequences are nothing new in movies) into something unique and contemporary. Because of this, the *Nightmare* movies didn't have to rely upon gore.

"This is an argument I would always get into with adult groups or parent groups. Alot of these people don't even see the movies they criticize. I would remind them that Freddy doesn't go around decapitating babies; [instead] he turns you into a giant cockroach. There is a sense of humor which is almost Kafkaesque in the *Nightmare* films."

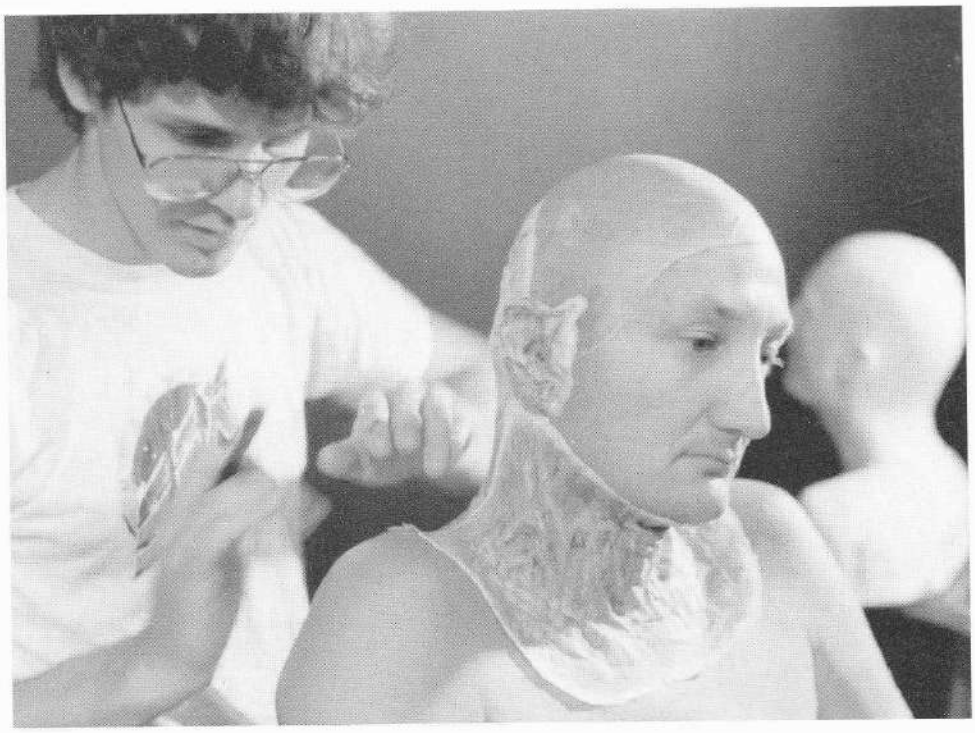
Englund doesn't believe that there is such an animal as a typical *Nightmare* fan. "There was a typical fan at the beginning, when we were discovered by the heavy metallers and the punkers. They picked up on the dark nihilistic side of these films. It wasn't sold to them by Benetton, or MTV, or something that was rammed down their throats by alot of advertising on television. People forget there was no media hype at all for the first two movies. It was completely a grass-roots phenomenon.

"Now there is a lot of hype surrounding Freddy. I have been in *Time* magazine, *Rolling Stone*, *People*, and I have done the talk shows. I have been mobbed by guys in yellow power ties on Wall Street. I can't tell you how many thousands of babies I've kissed. I've had families tell me that every Halloween they have huge parties at home where all the members come and bob for apples, and they watch all the *Nightmare* movies. It is like watching *It's a Wonderful Life* for Christmas, only they watch Freddy Krueger for Halloween. There are all kinds of fans now."

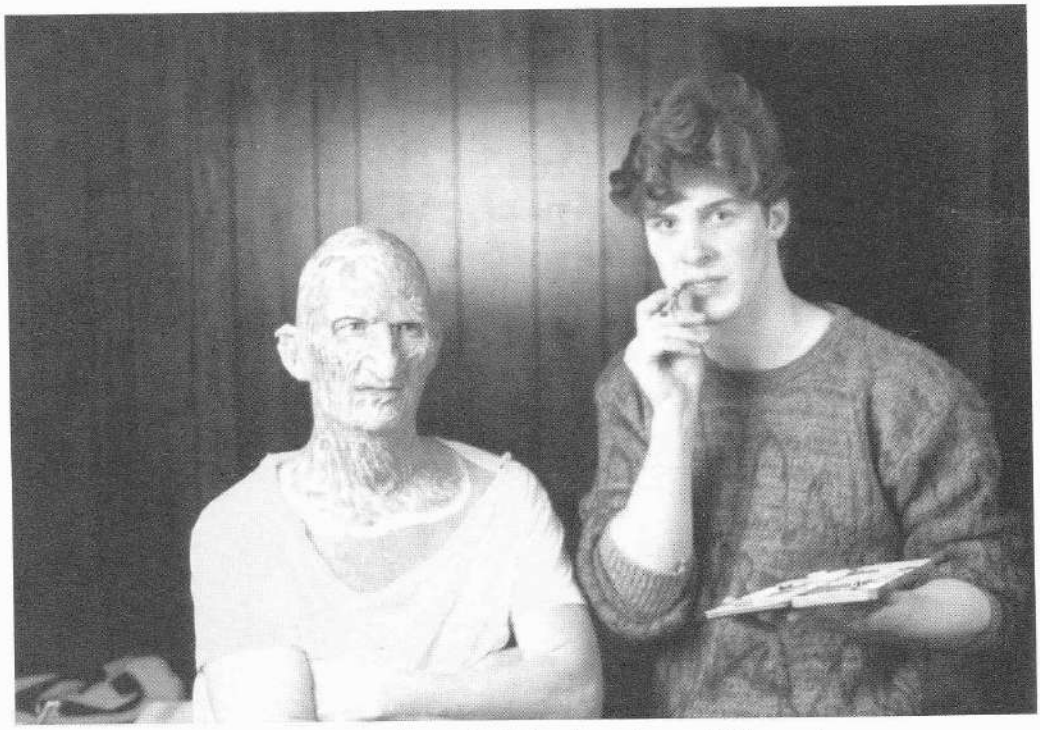
Englund had already been a successful veteran character actor before doing *A Nightmare on Elm Street*, but he concedes that Freddy has opened doors for him. "Freddy has allowed me to travel all around the world, probably ten times now. He has enabled me to star in three movies in Europe, to direct films and television here. He bought my little dream cottage for my wife and I down on Laguna Beach. He has made me very comfortable. Everybody knows me in Hollywood, and I think they are happy that I have been able to land on my butt into a tub of butter.

"I can be the Vincent Price of my generation."

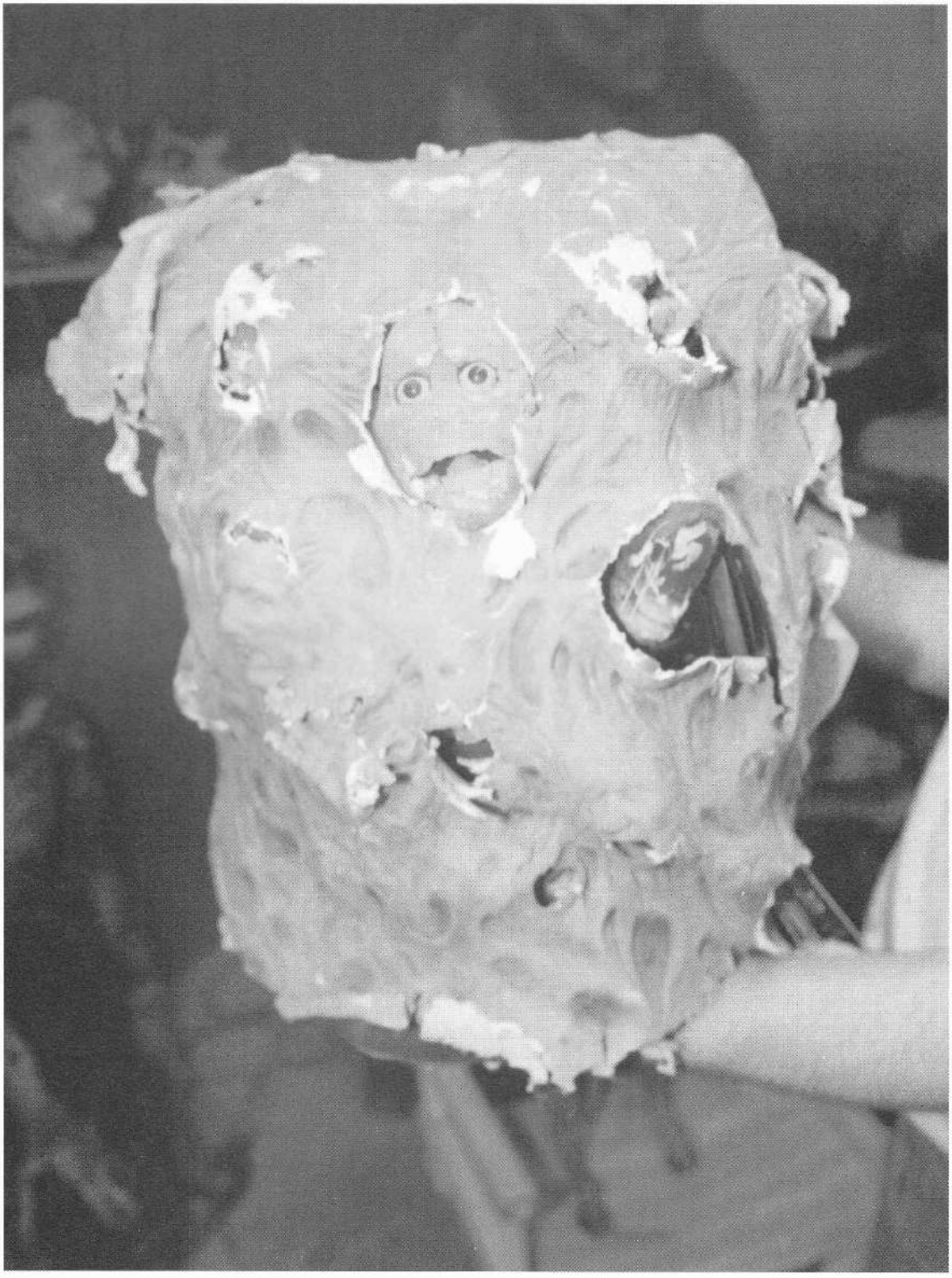
Kevin Yagher's photograph of witch Freddy taken during the shooting of *Nightmare 2*.



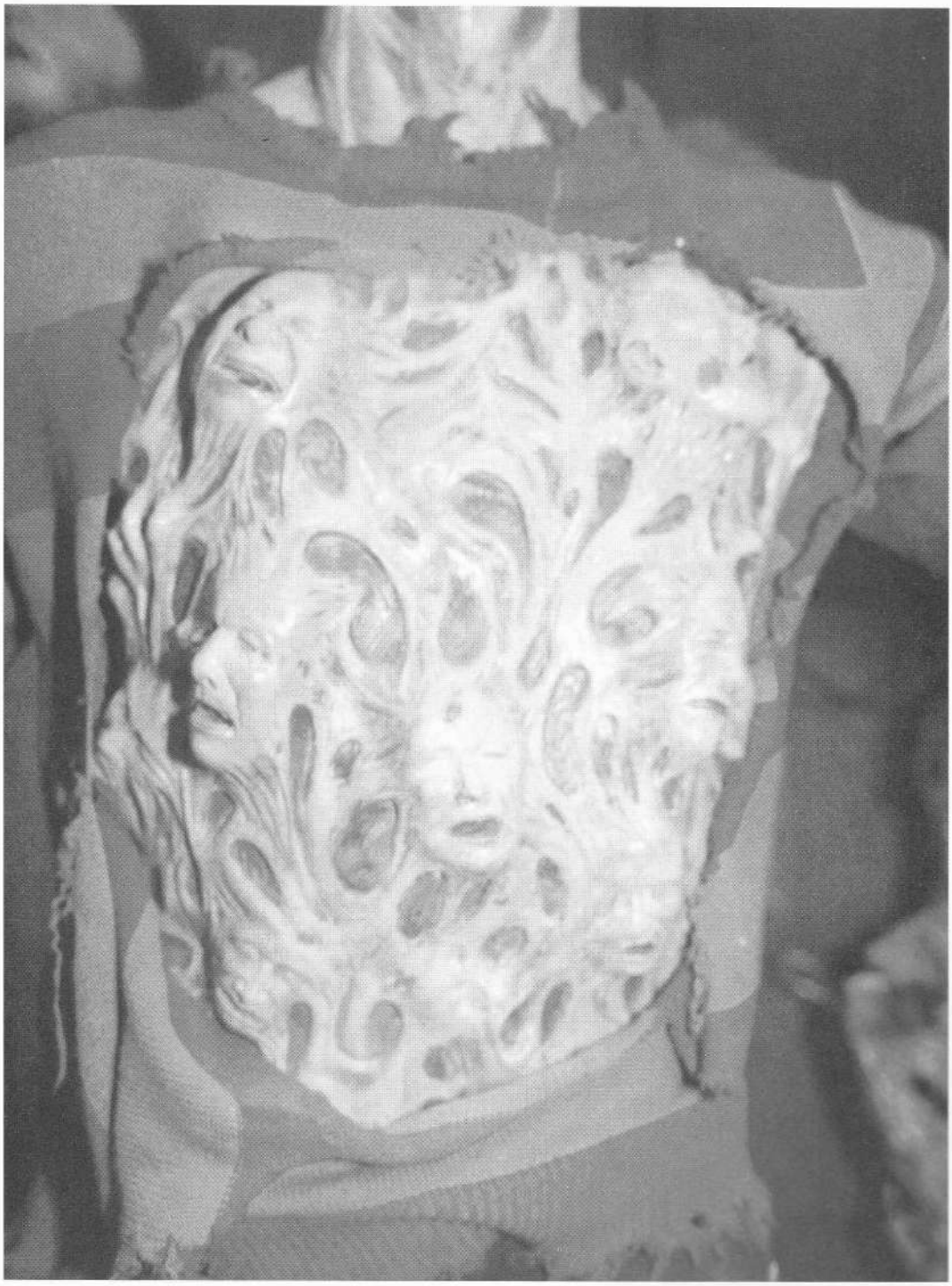
Yagher applies neckpiece for makeup test.



Kevin Yagher and Robert Englund's first day on the set of *Nightmare 2*.



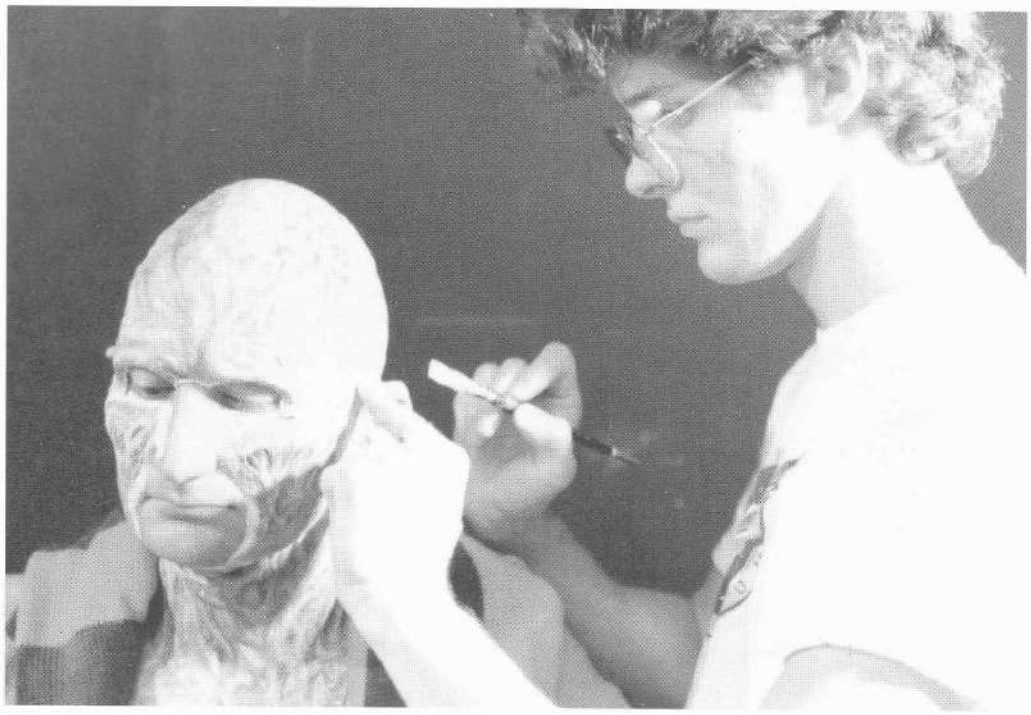
The foam latex skin that covered Buechler's chest of souls in *Nightmare 4*. Note the mechanical face in one of the openings.



The mechanical chest of souls that Buechler built for *Nightmare 4*.

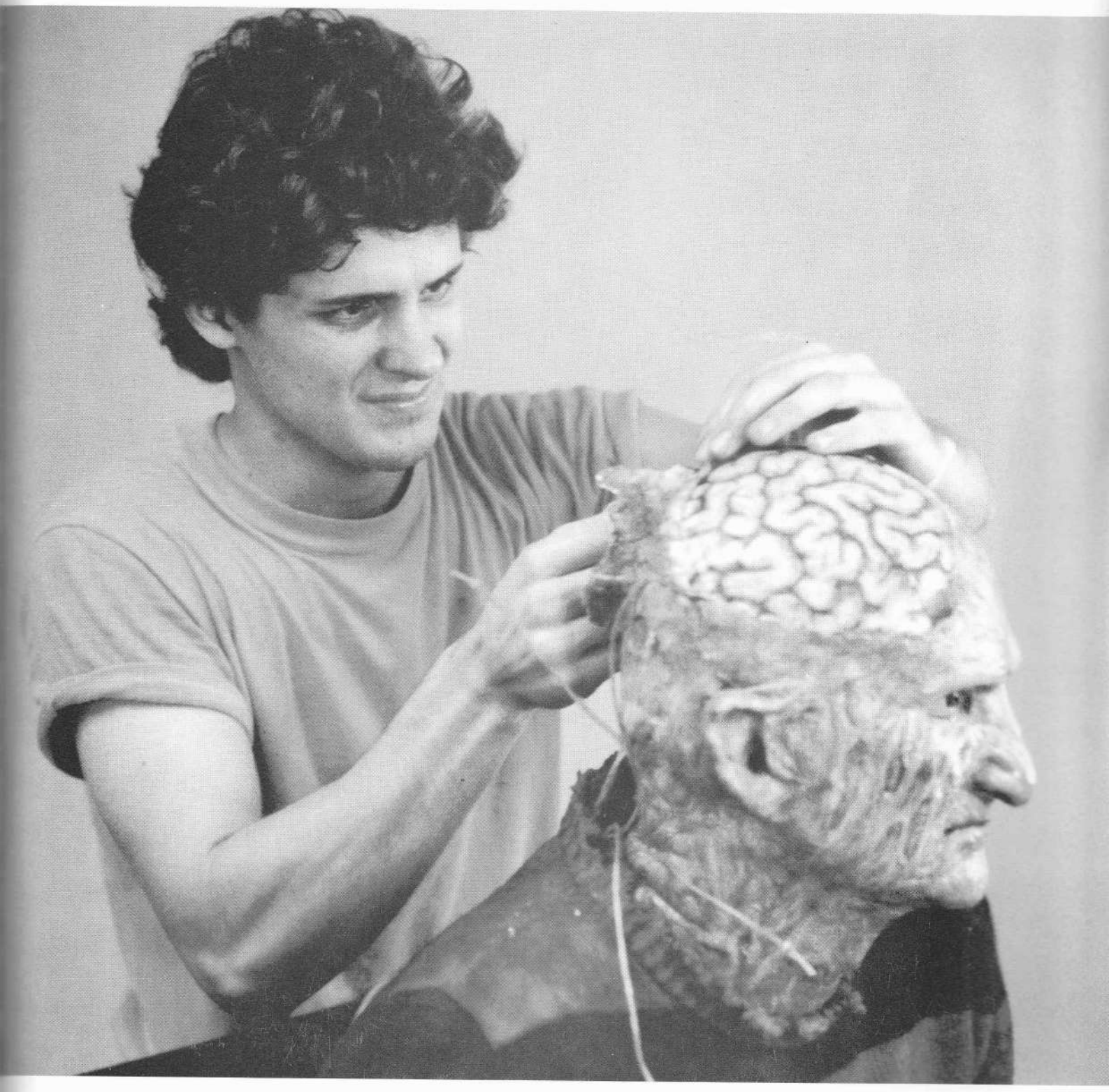
The chest appliance worn by Robert Englund for his last scene at the end of *Nightmare 4*.

Crew at Steve Johnson's (lower left) XFX shop in front of the twenty-foot-high Freddy chest.



Yagher's very first application of the Freddy makeup on Robert Englund.

Yagher puts the finishing touches on Robert Englund.



Yagher disassembles the pulsating brain effect.

Three beautiful views of lovable Freddy Krueger on the first day of shooting *Nightmare 2*.

9

Producing Freddy: A Talk With Robert Shaye

Look! Who's that bartender in *A Nightmare on Elm Street Part 2: Freddy's Revenge?* Who's that guy taking tickets in *Freddy's Dead?* The schoolteacher in *Nightmare 4?* Why it's nobody else but Robert Shaye, the man who's had more to do with all six *Nightmare* films than anybody else. As the producer or coproducer of every *Nightmare* feature, Shaye certainly has more right than anyone else to put in a few cameo appearances.

"I was supposed to play the down-and-out lover of Samantha's mother [In *Nightmare 1*]," Shaye says, "but I was called back to New York to solve some problems. They couldn't change the schedule around."

Shaye recognized the potential in Wes Craven's script for *A Nightmare on Elm Street* from the first. What he found appealing about it was "the characters' uncertainty about what was real and what was not; the filmmakers' ability to show images and situations on the screen that the audience is going to believe are real for a while and then maybe aren't. Which is the same kind of feeling that you have when you walk into a movie theater. Is what you see real or fantasy? Wes's idea took a common theme, one that we could all understand, and incorporated it into what we thought was a terrific thriller."

For Shaye, there are several reasons why Freddy Krueger became so popular with audiences. "He is an incredibly sardonic, black-humor kind of guy. He was fascinating because it was always suggested that there was a way to get rid of him—just like there is a way to get rid of nightmares by waking up—only in most of the films every way that was conceived of didn't work. He was the ultimate challenge.

"Freddy is like the grim reaper. He has a certain righteousness about him. Maybe that's one of the reasons why he touches such a peculiar nerve, especially in younger people. He's the death-wheeling puritan, a kind of ultraconservative cultural bogeyman. I've also suggested that Freddy is the antagonist of a cautionary tale that suggests that evil is around every corner and that we can never let our guard down. There is no such thing as a perfectly idyllic life; you always have to be careful and prepared, as disconcerting as that idea is to Western society.

"Japan Air Lines has this terrific slogan which would never be a slogan from a Western company. It is: 'Preparedness Is Everything.' In a sense that's what Freddy K. is all about. You should be ready for the worst as well as the best, because there are lots of things going on. Freddy sort of engenders a samurai ethic in people [who] have to deal with him."

Yet it took a while for Shaye and his cohorts to realize how important the character of Freddy Krueger was to the success of the series. "It was during the publicity tour for *2* that we realized that Freddy Kreuger was as important an element as the whole dream idea. Robert [Englund] went to theaters, and audiences stood up and cheered him. Somehow his persona attracted a whole lot of fans."

More than anyone else, Shaye has always felt that there should be a logical base, a sacrosanct set of rules, to the *Nightmare* universe. "I think that when you start being too arbitrary the audience gets disgusted, because you are not staying within a framework that makes sense to them. Audiences know that the moviemaker can do anything he wants. He can have people walk through walls if he wants, or anything else, but you have to set up the rules and live by them."

Shaye agrees that the controversial pool-party scene in *Nightmare 2*—Freddy suddenly appears and runs amok and then disappears—was a mistake. "We didn't really understand how important Freddy was as a contemporary icon after the first film. We thought it was a good idea, since in the first one people go into Freddy's world, to have Freddy come into this one. After that wrongminded foray, we came to the conclusion that Freddy's real power is in the dreamworld. To bring him into the real world was a contradiction, because here he was just a regular sized, regular kind of person. It was a misstep."

Because of the success of the *Nightmare* movies, New Line Cinema has come to be called "The House That Freddy Built," an appellation that Shaye doesn't quite agree with. "*Nightmare* didn't build the company but catalyzed it. It gave us enough capital that we could make use of this franchise ourselves to do at least a second one. There was more room made to make additional profits with this particular copyright. Second of all, we could expand on our own business base and create our own distribution company.

"We were able to gain some sales momentum because we had a product that was more meaningful to buyers for the first time. We could look for additional product. It happened to be the particular film at that point of time that brought enough extra stuff with it. The

company did get its most important momentum out of *Nightmare*. I think the people that helped make it successful and the people that made some of our other films successful are really the resources that built this organization."

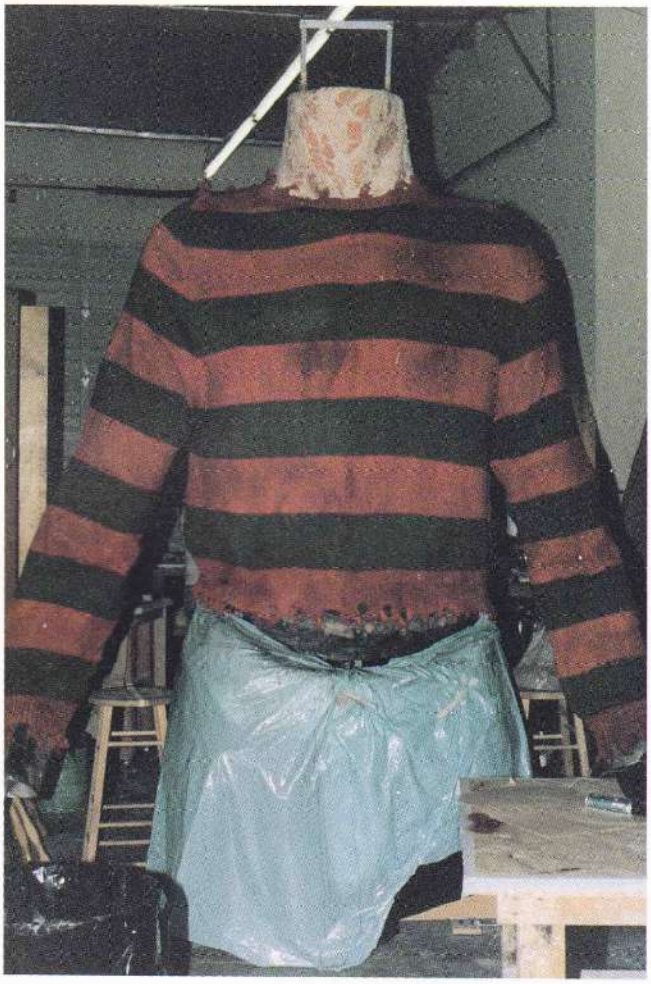
Although some critics have charged that the *Nightmare* series has been more concerned with special effects than plotlines, Shayne does not agree and defends the preoccupation with special effects in his films. "Special effects in these movies—the difference between what is real and what isn't—is part and parcel of the whole deal. Alot of the special-effects set pieces are mine. They have come from my own dreams and fantasies. For instance, in the first one there was one special effect that kept getting canceled and moved back because we didn't have enough time to do it. I kept insisting that we had to do it, and it turned out to be one, I think, that many people remember. It was when Nancy is trying to get away from Freddy, and she is running up the stairs. The stairs turn into this gook, and she can't get her feet out. That is the kind of weird thing that could happen to you in dreams. Freddy cutting off his fingers and having them grow back or having green gook come spurting out of them [are things] you haven't quite seen before. We tried to make the special effects be organic dreams that people would recognize in the back of their minds as stuff that they had thought could happen to them."

Shaye has mixed emotions about what the success of the *Nightmare* films has meant for his company, but he does feel privileged to enjoy the emotional and monetary rewards it has engendered. "On one hand we were constantly trying to disabuse people of the idea that we are just a little horror company that is somehow still piddling along on the basis of one copyright.

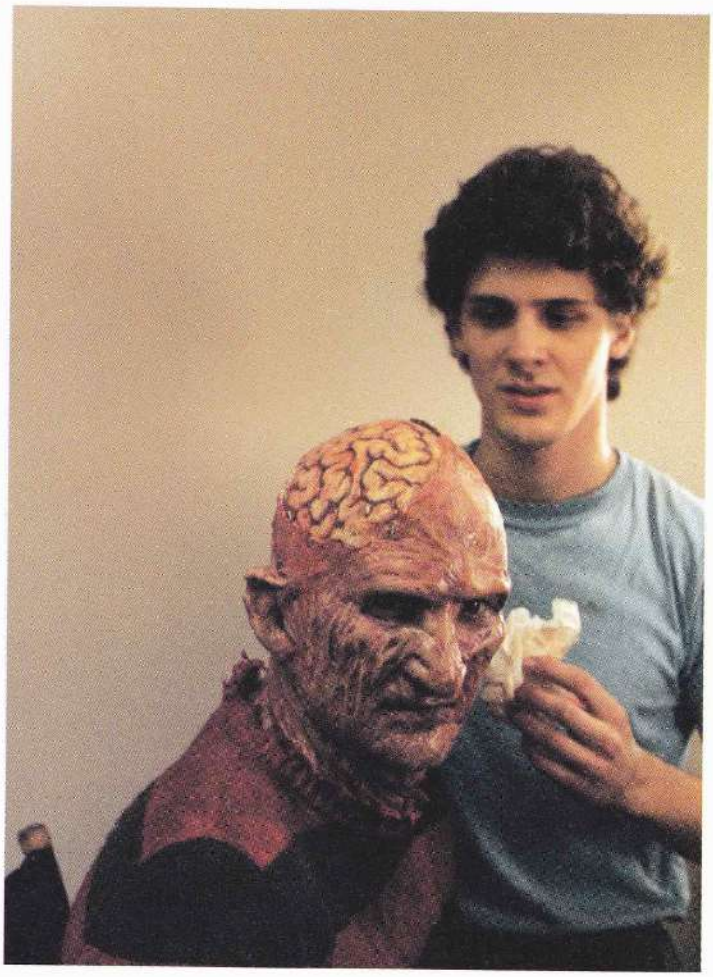
"On the other hand . . . here is a letter I got from a twelve-year-old Russian kid who is mad about Freddy's glove and is trying to make one just like it. He writes that he has made such a glove but isn't satisfied with how it looks. So he's written to see if he can get assistance from New Line in making a better one. This is a bit macabre—but you can see how involved the fans are with Freddy. I get a lot of mail. You know there are a lot of people out there who are aware of him. The Freddy phenomenon is in Japan, Europe, Asia. . . . It infiltrates cultures."

But what *about* Freddy, we ask Shaye. Is he really dead?

"In fantasy, you never know," he says. "We'll see."

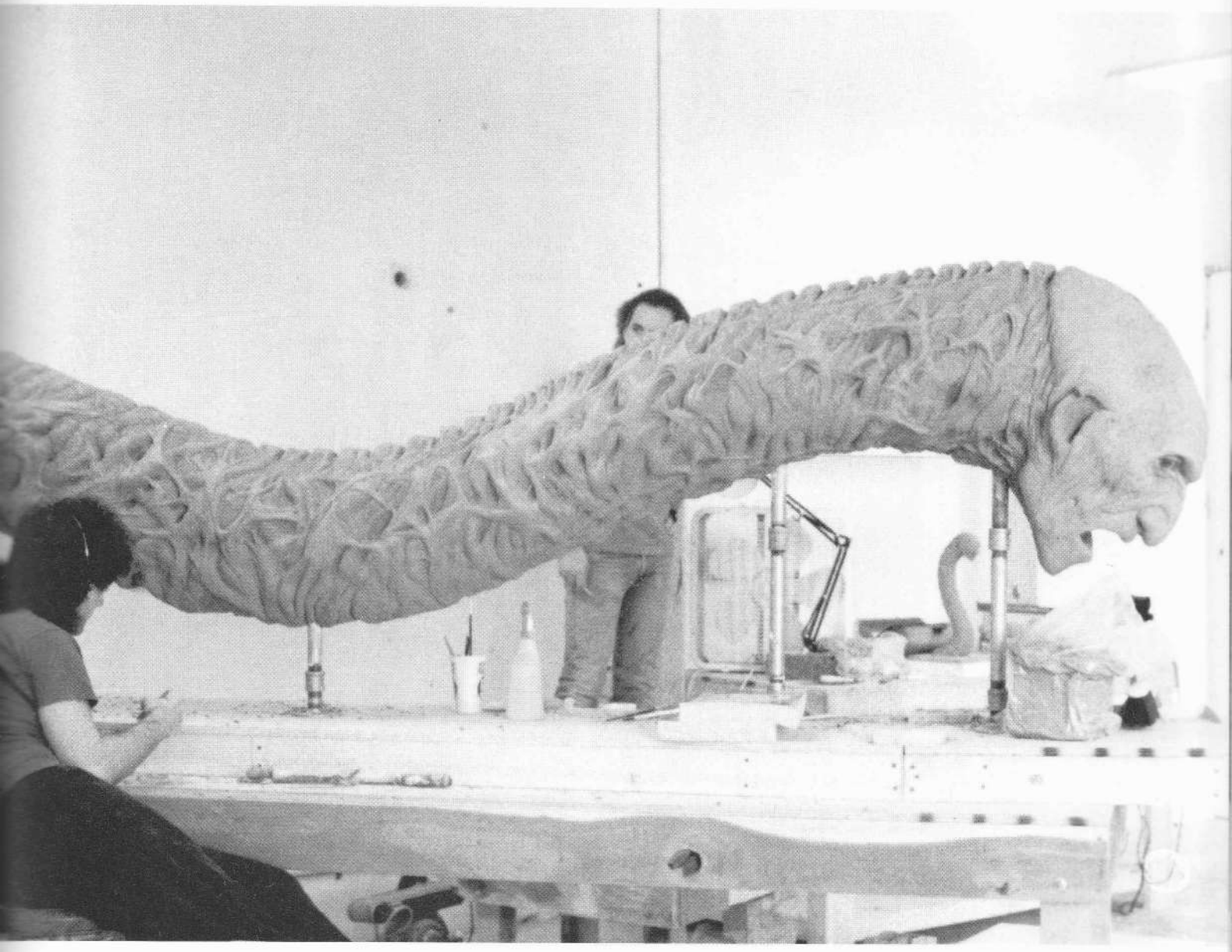


The twenty-foot-high Freddy chest used at the end of *Nightmare 4*.



Yagher puts the final touches to Robert Englund's makeup for the scene where Freddy says he has the brains and Jesse has the body.

Yagher designing the twenty-foot-high Freddy snake in clay. (Note the clay model of the swallowing Freddy snake.)



Large scale Freddy snake sculpted out of water-base clay.

The skin of the swallowing Freddy snake made by Kevin Yagher.

A close-up of the human baby mask worn by the dogs.

Afterword

Perhaps the nicest thing about the *Nightmare* films is that they aren't real.

As this book has shown us, the happenings on Elm Street and environs are products of technology and imagination. The razors on the glove are props; the corpses are sophisticated dummies. That isn't blood and guts spewing; it's cranberries and explosives. Those people aren't really dying; they're just actors who get up when the scene is through and go home. Unlike in the real world, nobody is ever really hurt on Elm Street.

And perhaps that is exactly what accounts for their appeal. In the real world we face a steady storm of drug abuse, skyrocketing crime, rampaging street gangs, soaring inflation, urban decay, racial unrest, and rampant frightening diseases. Next to those, poor Freddy Krueger seems almost benign. For all his evil, for all his mayhem and the attempts to explain his popularity, Freddy's appeal is the ultimate irony: He represents *escape*. There is nothing more profound to it than that. For a few hours in a darkened movie theater we can elude our own problems and concentrate on a few poor souls who are much worse off than we are: They have Freddy after them.

Many people, including those who have worked on the films, are somewhat disturbed by Freddy's popularity, his status as cult hero, particularly with children. After all, isn't Freddy Krueger a child molester, a torturer, a murderer, and a sadist? Yes to all of the above. But it is not really his repellent activities that the average Freddy fan is enamored of, but his colorfully outré characterization and comic-grisly flair, that brutal panache he displays in every movie. Decades ago it was Dracula, a bloodsucking fiend whose likeness in the person of Bela Lugosi hung from every kid's bedroom wall or stood in miniature plastic on a shelf in the corner. Today it's Freddy. Every writer of fiction knows that the villains are always more interesting. That's why they can never truly die.

Freddy Krueger will be alive in spirit for as long as we lead our lives of quiet desperation, as long as our spirits can be lifted from the dreadful mundane by the magical expertise of special-effects wizards and the exhilarating fantasy that lies just a few doors down on Elm Street and in the heart of every dreamer.

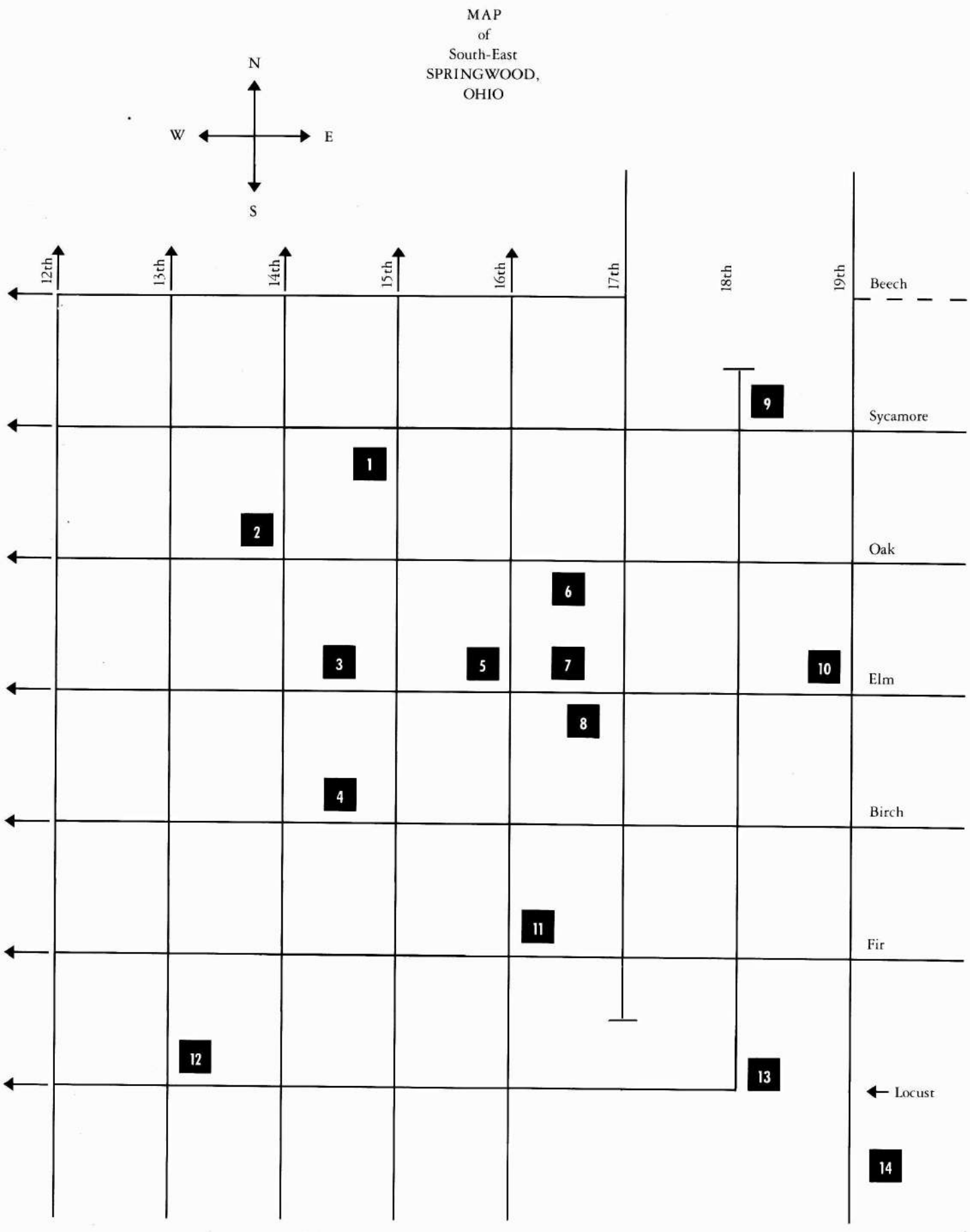
—William Schoell, May 1992

Freddy enjoys a little fun in the sun.

Three actors in makeup for the shot of Freddy's interior.

A mechanical cockroach used in the Roach Motel scene.

A close-up of the original Horror Pizza in Buechler's shop.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Key to Map of Springwood

by

ANDY MANGELS

1. The Johnsons (Dennis, Rick, Alice) 3330 SE 15th St.
2. The Parkers (Kirk, Elaine, Kristen) 1378 Oak St.
3. The Thompsons (Don, Marge, Nancy) 1428 Elm St.
4. The Lantzs (Bob, Pamela, Glen) 1431 Elm St.
5. The Stantons (Julio, Stacy, Will, Toby) 1584 Elm St.
6. The Gabels (Hampton, Felice, Devonne, Denise) 1653 Oak St.
7. The Crusels (Bill, Lucy, Joey) 1650 Elm St.
8. The Kruegers (Fred, Loretta, Kathryn) 1665 Elm St.
9. The Adamsons (Hamilton, Sue, Phillip) 3284 SE 18th St.
10. The Lanes (Jed, Sr., Jed, Jr., Rod) 3490 19th St. at Elm
11. The Caulfields (Rick, Teresa, Teddy, Jennifer) 1620 Fir St.
12. The Astridess (Brett, Lena, Taryn) 3787 SE 13th St. at Locust (Taryn was later adopted and became Taryn White)
13. The Springwood Water Tower (One of two. The other is in NW Springwood)
14. The old Power Plant (where Freddy's lair is) 3859 SE 19th St.
15. The Kincaids (Lester, Billy, Roland) 3610 SE 18th St.

Off the map:

The Greys (Terrance, Sonya, Tina) 842 Elm St.

Springwood High School 300 Sycamore St.

Hathaway House 3220 N. Missouri (moved and changed its name in World War II, shortly after the rape of Amanda Krueger)

Westin Hills Mental Hospital/Westin Hills Psychiatric Hospital/Fairview Mental Hospital/Springwood Mental Center 5300 Finely Drive (in NW Springwood, and yes, the name changed frequently since 1940)

Katja Institute for the Study of Sleep Disorders 4541 N. Williams (in North Springwood)

Fairview Hospital 1700 Wayne St. at SW 20th St.

Penny Brothers Auto Salvage 4660 SE 19th St.

The House Where Freddy Lives

The issue of which house is Nancy Thompson's and which is Freddy Krueger's has become clouded over the years. The first and second film found the Thompsons and Walshs living at 1428 Elm St. Though Freddy's glove was stored in the basement, it was not his house.

The third film complicated matters when the house appeared in Kristen's nightmares old and decrepit. Kristen made a model of it, which Nancy identified as "my house" in the film, yet it was clearly also Freddy's house in the dream sequences. Things got even weirder in the fourth film, when Kristen, Alice, and Rick are outside "Freddy's" house in broad daylight, and it's the house that's always been identified as Nancy's house. The fifth film dealt very little with the house, but the TV series' opening credits showed it almost constantly, sans house number.

In the sixth film John crashes down on Elm Street and finds a mailbox reading "1427 Elm Street" on a street never shown to have mailboxes before. During the Freddy flashback scenes we see extensive shots of Freddy's backyard, where the Springwood Water Tower is visible in the distance. The water tower is never visible in any of the previous films, yet it's been there since before the 1960s! When Tracy, Carlos, and Spencer arrive on Elm Street, the house they go into reshapes itself into the decrepit Freddy/Nancy house we're familiar with.

Workers on the film have admitted that they started playing fast and loose with the continuity as of the third film, and it is most noticeable here. For the purpose of rationality and to keep continuity, I've created an explanation that's used in the comic-book series.

To wit: Nancy's and Freddy's houses were designed by the same designer, as is often done in smaller cities. They lived several blocks apart, so the tract-house look was not really applicable. The houses looked similar enough that when we see one in daylight, in the fourth film, we are really looking at the Krueger house at 1665 Elm St., and we also see it in the sixth film. Nancy's house is 1428 Elm St., and Freddy uses the structural similarities against her as a psychological weapon in the third film. She doesn't think that the model is Krueger's house, as she may never have been told that the long-abandoned, similar-looking house a few blocks away was Krueger's. In the dreamworld, where we usually never see the house number, we are looking at Freddy's house, though he may sometimes use the house number of Nancy's house for added psychological terror.

Hey, it's not pretty, but it does explain the inconsistencies!

—Andy Mangels

About the authors:

WILLIAM SCHOELL is the author of *Stay Out of the Shower: 25 Years of Shocker Films Beginning With "Psycho"* (Norton) and *Comic Book Heroes of the Screen* (Citadel Press). His published horror and suspense novels include *Fatal Beauty, Late at Night, Saurian, The Pact, The Dragon,* and the best-selling *Bride of Satan.* He is executive editor of *Quirk's Reviews* and a columnist for *Scream Factory.*

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